

**TRANSFORMATIONS OF THE RENAISSANCE  
ICONOGRAPHY OF ANTICHRIST:  
Concept and Image**

**VOLUME II : PLATES**

**JOHN BARNES**





Leuiathan serpens in mari riuosissimus & belua & bestia ex  
 bestia & animal regularis: dicitur dentes habere ac behemoth  
 cuius corpus quasi scata fustilia squamis tegitur: & flamma  
 ex ore eius egreditur. Oculi eius acies fumo narium sa-  
 turatur. In collo eius fortitudo est: & in oculis ferocia prece-  
 ditur. Linguam habet maximam caudamq; similem colubri valde  
 terribilem. per cuius naris inflatione conuertitur & ster-  
 minatione caput conuertit. Iste leuiathan sicut & behemoth  
 diabolum significat: qui quasi serpens in huius seculi mari  
 uolubili uersatur. ut ieta culpa p[er]uersionis cordis inferas  
 & persuadendo adiciens. leuiathan etiam significat anticristum;

Plate 1. Antichrist Seated on Leviathan, *Liber floridus* (c.1110 -20). Ghent, Rijksuniversiteit, Centrale Bibliotheek, MS 92, f.62 v.





Plate 2. The City Babylon, Beatus of Liebana (1180-1220). Paris, Bibliothèque Nationale lat. 8878, f. 217.





Plate 3. The Devil rides Behemoth, *Liber floridus* (c.1110 -20). Ghent Rijksuniversiteit, Centrale Bibliotheek, MS 92, f.62v.









Plate 5. Antichrist as Priest attacks Jerusalem, Beatus MS (c. 926) New York. Pierpont Morgan Library. MS 644, f. 215v.



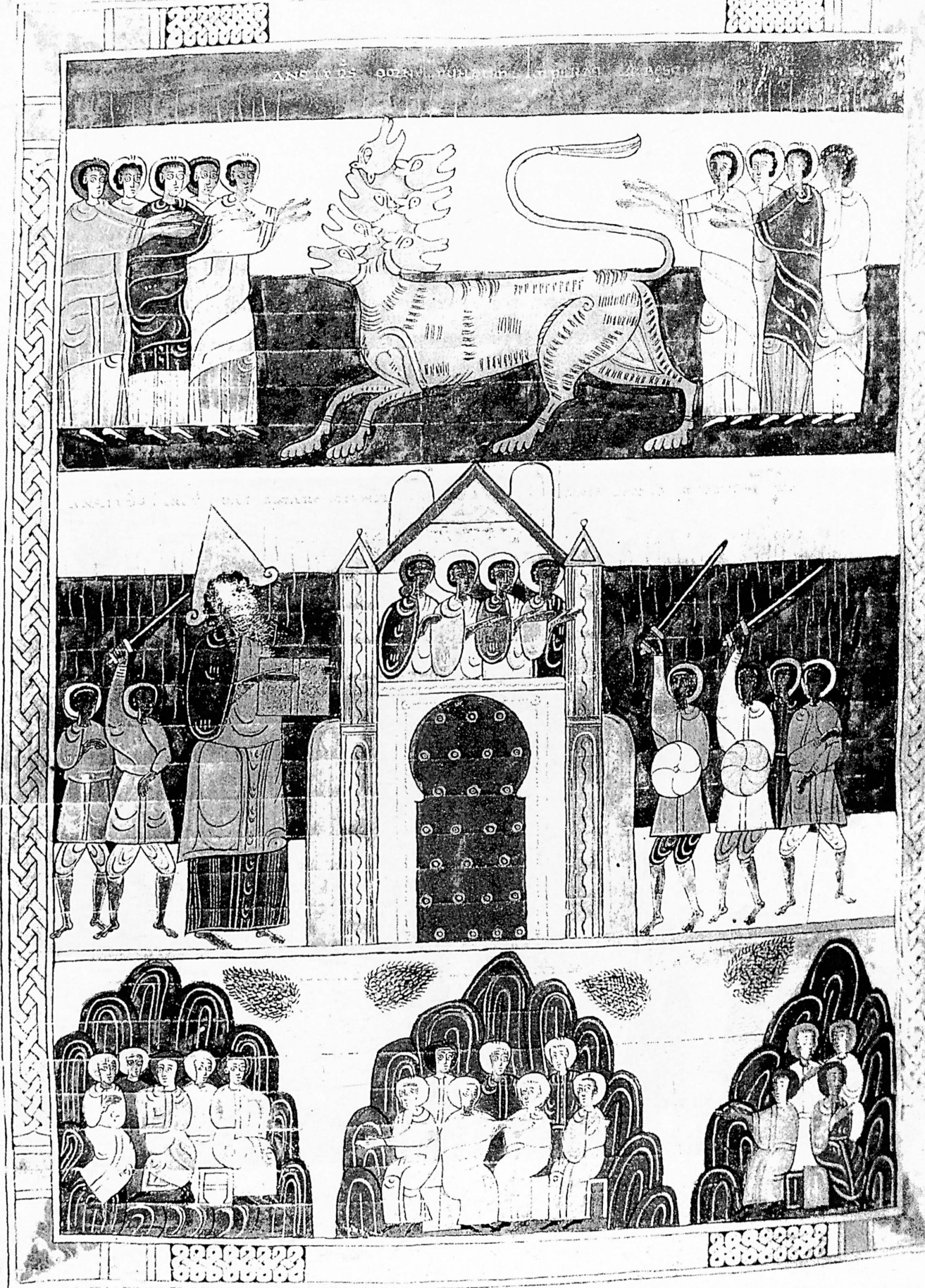


Plate 6. Antichrist as Priest attacks Jerusalem, Beatus Facundus (1047 AD). Madrid. Biblioteca Nacional Vitrina. 14-2 (B 311), f. 247 v.

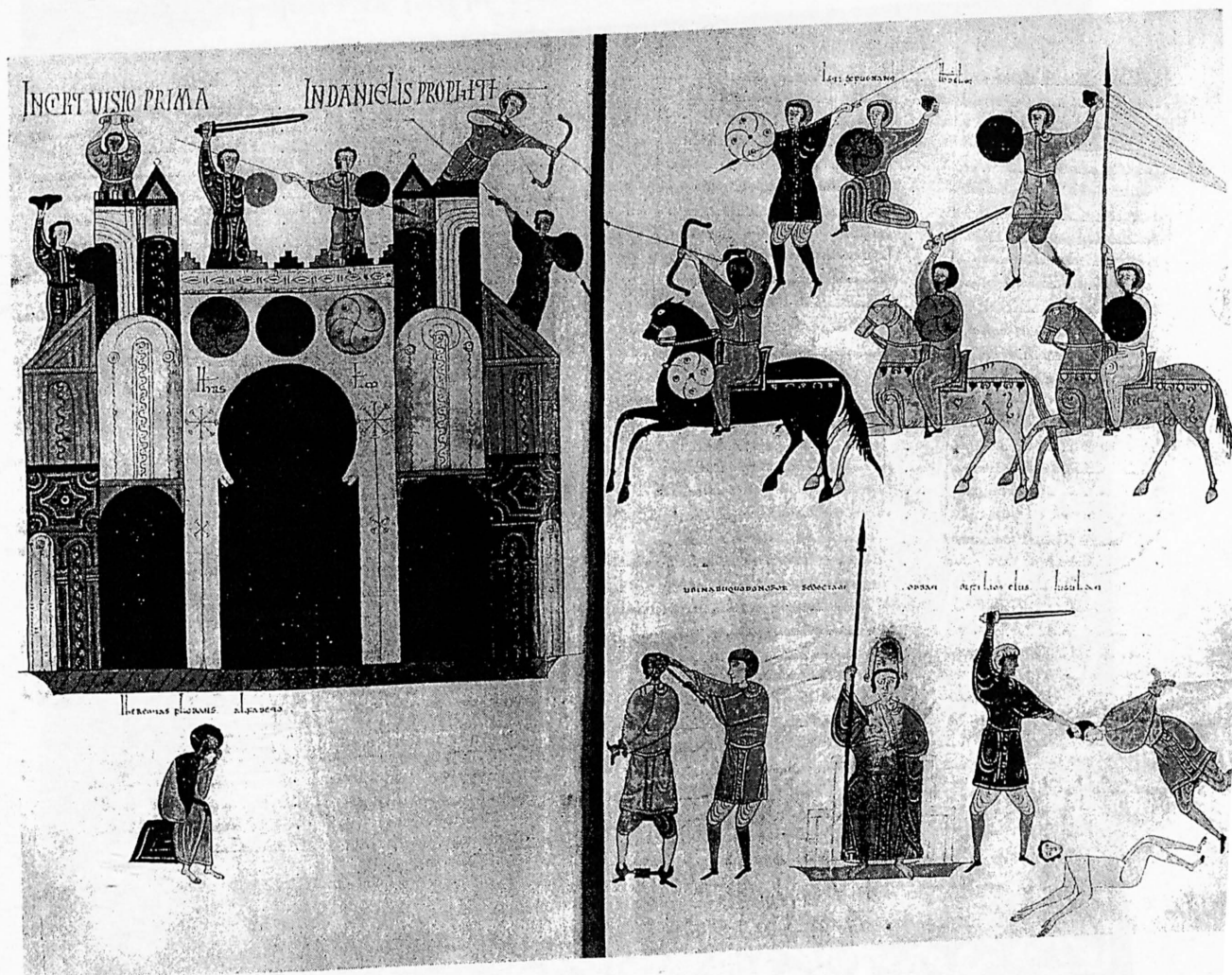


Plate 7. Nebuchadnezzar attacks Jerusalem, Beatus Facundus (1047). F.268v-269.



subiungunt. Exinde reuerſi in galliā. itē menapoſ, trib; agminib; mūa-  
 dit. eorūq; pdaſ marduenna ſilua recōditas diripuit & militib; diſtribuit;  
 Ab orbe enī cōdito. uſq; ad iuliv dū uicit brittāniā. anni quinq; milia.  
 ducenti <sup>xi</sup> cōputant. & ante xpī natiuitatē. anno xl. vii. regnū gentēq;  
 obtinuit. Poſt hec cū triumpho romā reuerſ. ā ſenatu cū honore exce-  
 pit. deinde regna orientis. & orientiani ac ſeptentrionis. occidentiſq; &  
 puincias. inſul. ſq; p tres uiros prudentiſſimos delegit. n. doxum &  
 pollychitonē atq; theodorū metiri precepit. Anno autē cōſular. ſui x. ſingi-  
 lare pmi romānoꝝ ſūpſit inquit. & p anno ſexto cōpleto. idib; martii.  
 ā lx ſenatorib; in curia occiſus. Quo intēſto. Octauianū auguſtus  
 de q; virgiliu. Hocce pluit tota redeunt ſpectacula mane. diuſū imperiū  
 cū ioue ceſar habes. imperiū adeptus eſt. Hic et eſt xpi mundi. qua-  
 ſi de marmore porphyritico petra. & deſup in labro ſueo deſcripto  
 emereſ & cōpoſuit. & ſcripſit titula. Diui iulii ceſaris ſacruoꝝ



Plate 8. The Emperor Augustus, *Liber floridus* (c.1110 -20). Ghent Rijksuniversiteit, Centrale  
 Bibliotheek, MS 92, f.138 v.







Plate 10. Antichrist slays the Witnesses; Rewards the Kings of the Earth; Performs Miracles, *Hortus Deliciarum* (c.1175-1185). Paris, Bibliothèque Nationale, Facs. Fol. 8 (XI), fol. 241v.

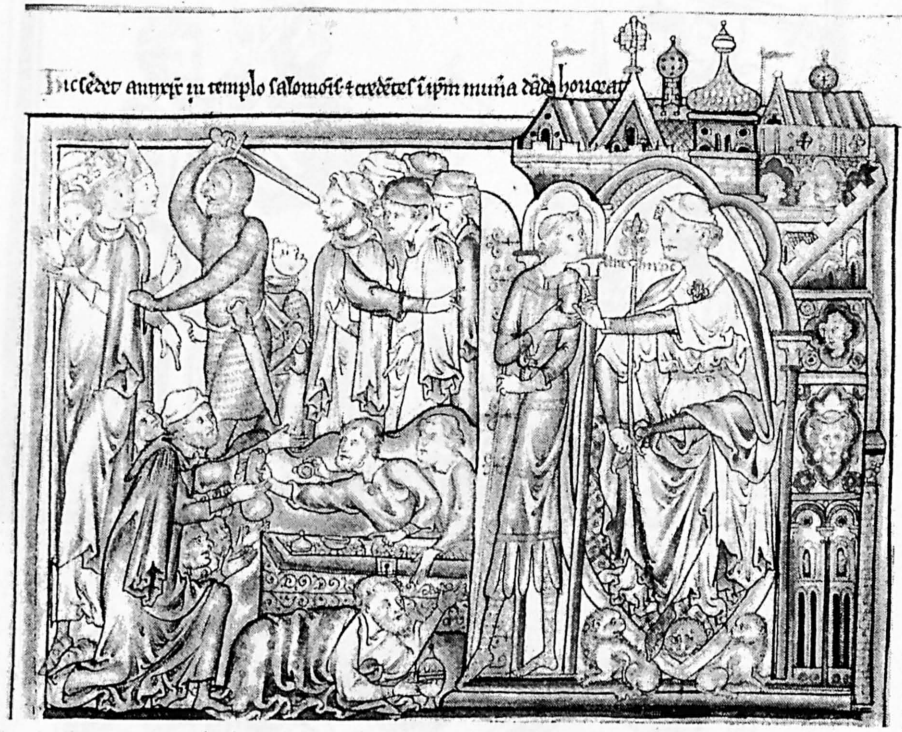


Plate 11. Antichrist sits in the Temple of Solomon, rewards and punishes (first register); The Fall of Antichrist (2nd register). New York, Pierpont Morgan Library, MS 524 f.7 v. (c.1245).

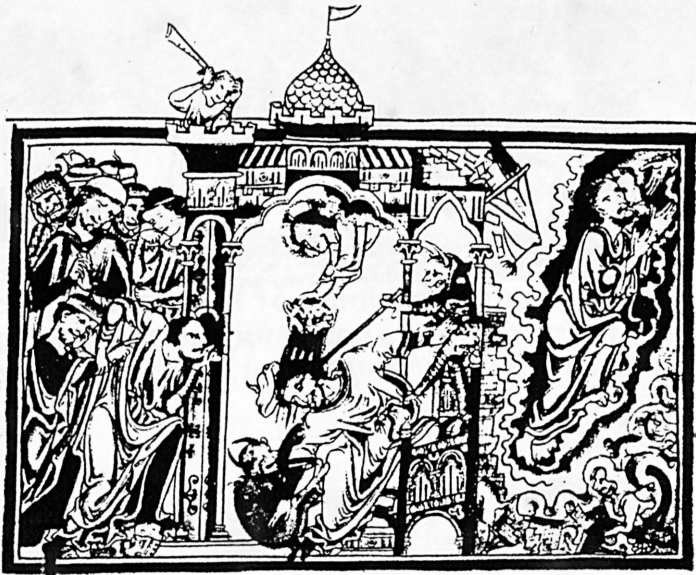


Plate 12. The Witnesses Confront Antichrist; The Execution of the Witnesses; The Fall of Antichrist and the Ascension of the Witnesses. Paris. MS FR. 403, f.17r, 17v, 18r. (c. Mid 13th century).





**E**t faciet omnes pusillos etc. Potest fieri ut fiat nos Expositio  
 habemus caracterem xpi. i. crucem qua signamur: ita habeat antixpi  
 proprium caracterem quo signentur hi qui in eum crediderunt. possumus etc

Hu ad maiores contumelia dei facit ymaginem suam adorari. Confitebitur enim se vni filium dei et hominis. ita ut in  
 templo dei sedeat tanquam ipse sit deus.



Hu omnes illos qui ad eu conuenerunt in illa rebus faciat in manu dextera. Alij autem aliter se ab eo ostendentes  
 eum sequi. nec in eum credere.



Plate 14. Antichrist Preaching, *Velislai Biblia Picta* (c.1340). Prague University Library MS  
 XXIII. C.124, vol. 132r.

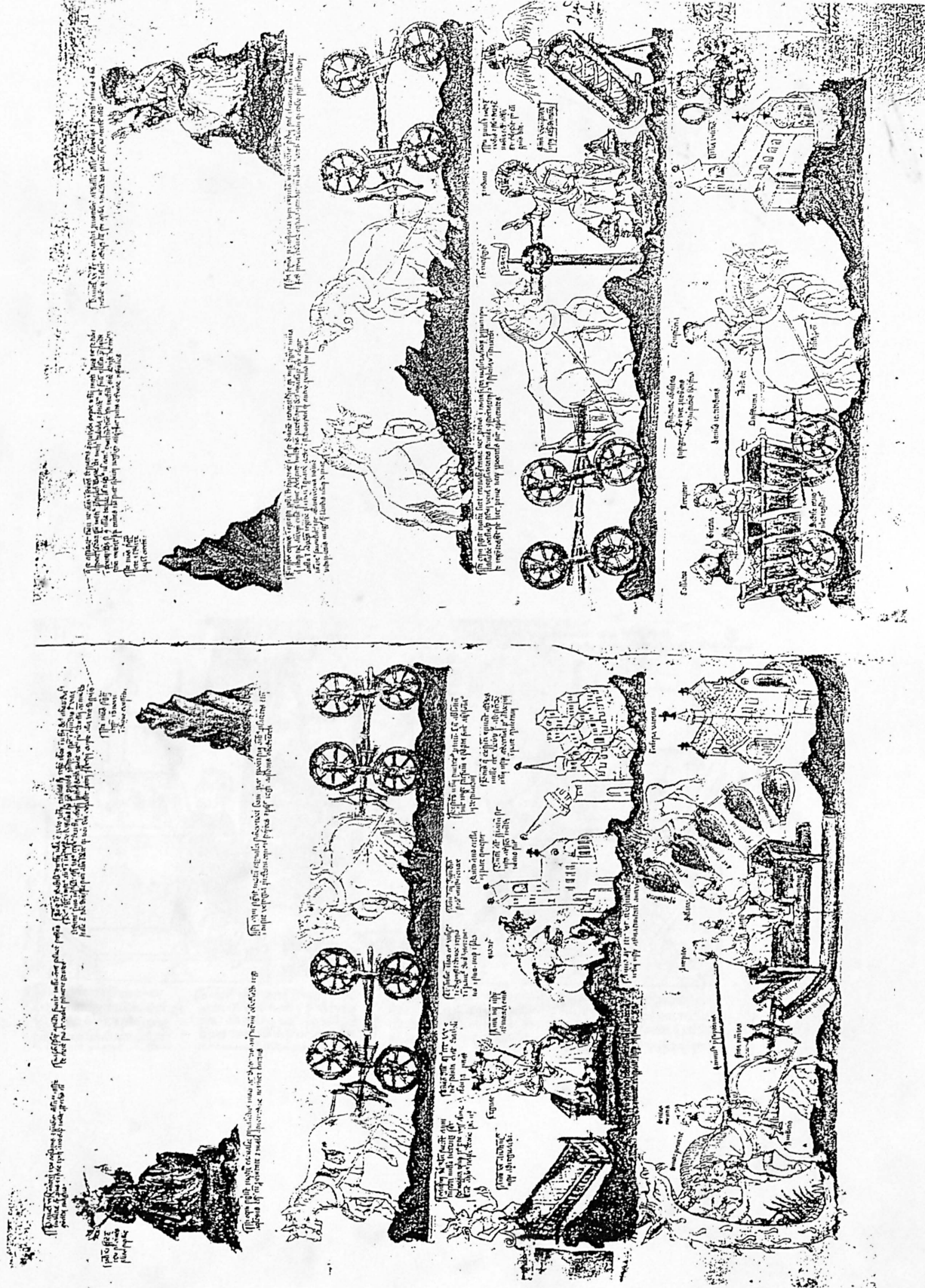


Plate 15. Antichrist's Prophecies, Birth, Rule and Fall. Rome, MS Casanatensis (1425-40), f. 30v., 31 r.



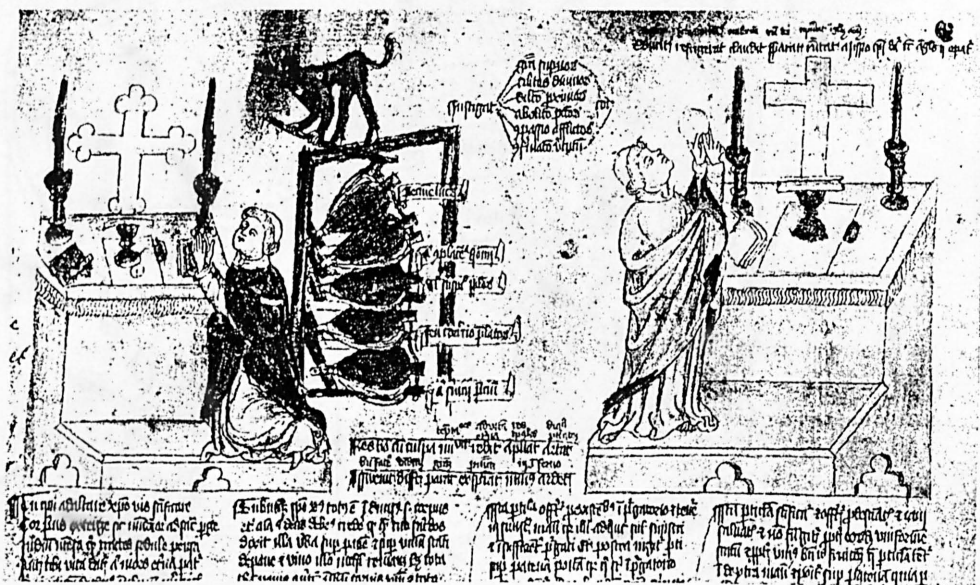


Plate 16. The good and the bad priest. Rome, MS Casanatensis (1425-40), f. 8 v.

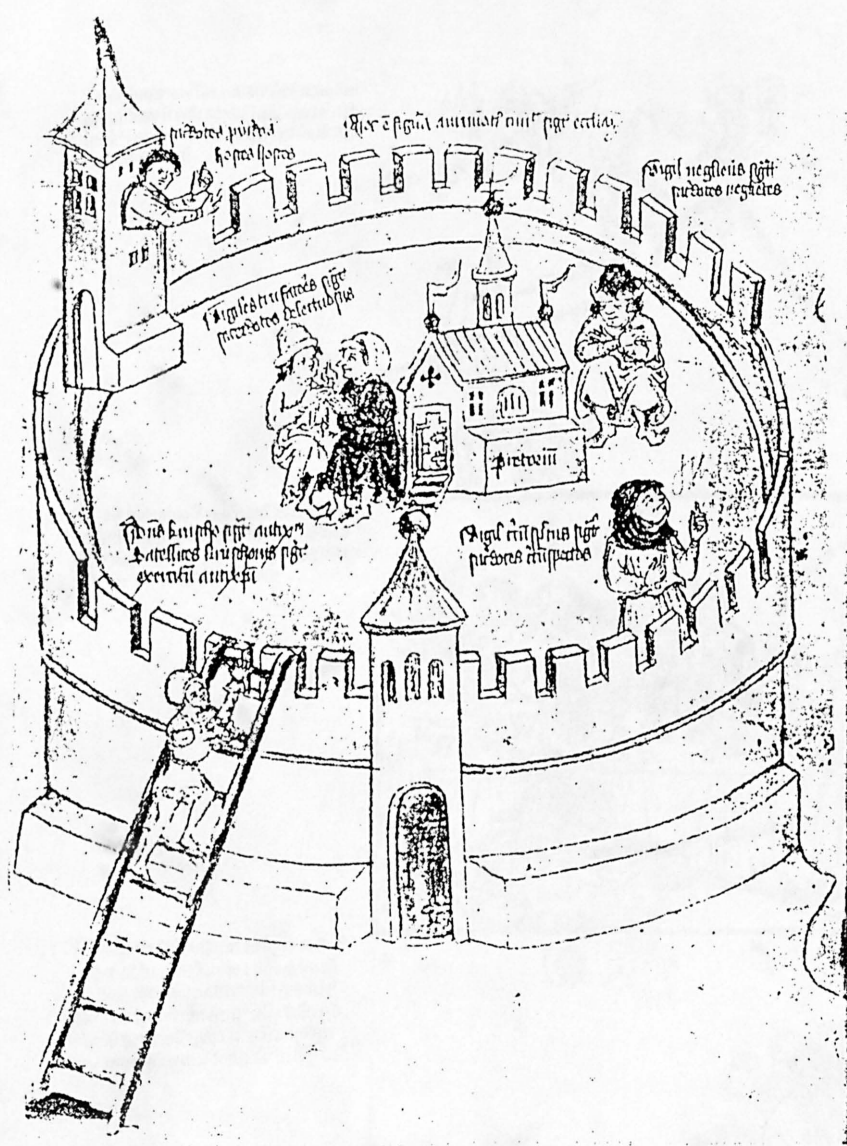


Plate 17. *Aurimons Civitas*. Rome, MS Casanatensis (1425-40), f. 32 r.



[illegible][illegible]

6) beholder and noted in various numbers several ones  
which consisted of numbers now represented by lines  
like of in the 1<sup>st</sup> bar they are 1-2-3-4-5-6-7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000-1001-1002-1003-1004-1005-1006-1007-1008-1009-1010-1011-1012-1013-1014-1015-1016-1017-1018-1019-1020-1021-1022-1023-1024-1025-1026-1027-1028-1029-1030-1031-1032-



*Tunc dicit dominus hominibus secum ad montem  
plurimum dicens se velle ascendere iherusalem et posuerit adde-  
mentum in cornu et exornabit eam sicut civitas summi regis  
michael omnia eius:*



**G**ut volupthioſe vinet dicitur ſenſu dei  
ut dñm hñet et dñt eis ad pñm; et dñy  
ſi qñ ſenſu nro ſatpñenoch thelmo qñt  
pñm et vñ pñm et vñ pñm



⁊ sic hōies tñm iudiciū hēbt q̄ uenit  
 i capite obliuiscit nōte i p̄sona hūi  
 de i mōs dice abscindat illi saluēt  
 iudiciū at spānū tpe sit q̄ uisq̄ dñs nō  
 iudiciū uenit illi p̄p̄ia n̄ p̄iudicauer  
 itaq̄ iuris p̄uicant tñc possit iul de



Plate 19. The Fall of Antichrist and the Aftermath. Wellcome MS (1425-40). London, Wellcome Institute for the History of Medicine. MS 49, f. 13r. Parchment. 400 x 30.



Plate 20. Worshipping the Beast, Apocalypse 13. v.14. Wellcome MS (1425-40). London, Wellcome Institute for the History of Medicine, MS 49, f.16v.

Plate 21. The Witnesses Slain. Block-book, Bodleian Auct. M.3.15.

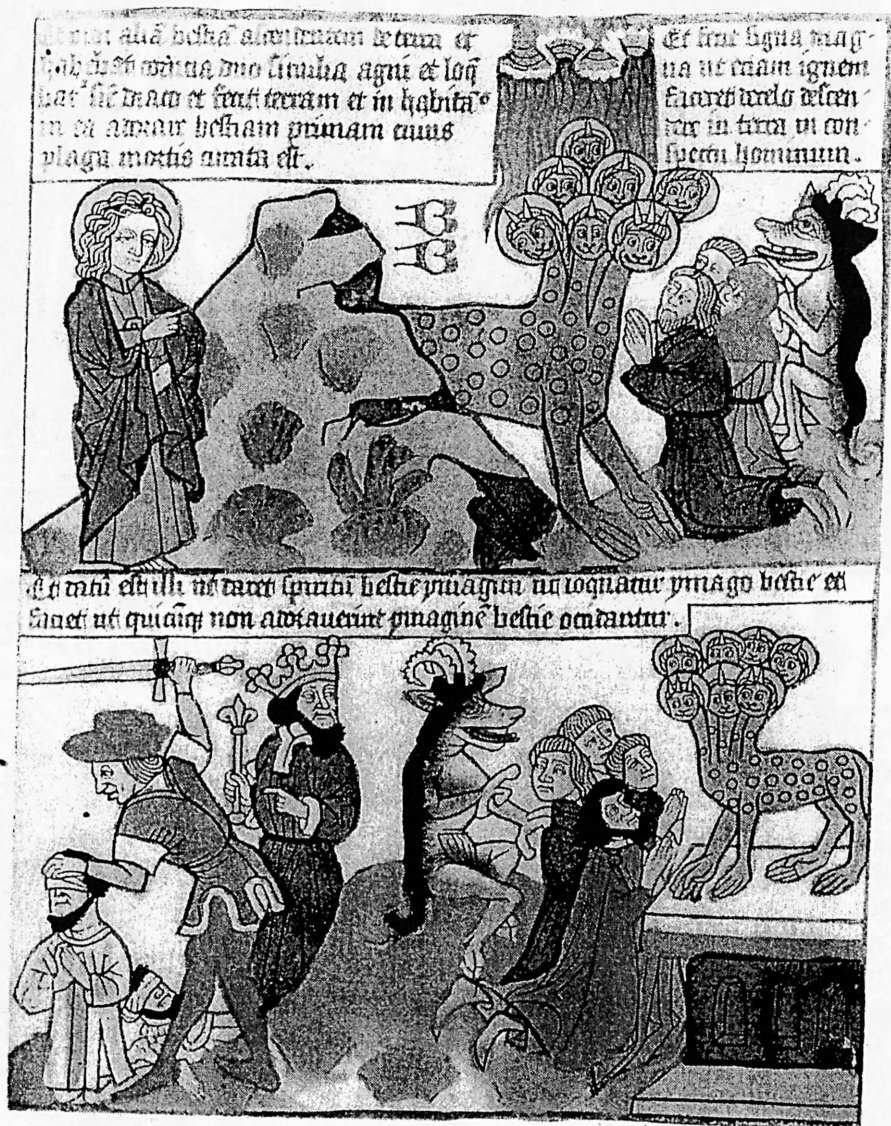


Plate 22. Worshipping the Beast, Apocalypse 13. Undound block-book. German (c.1470). 2 Sig. BB. London, British Library 1B 14.





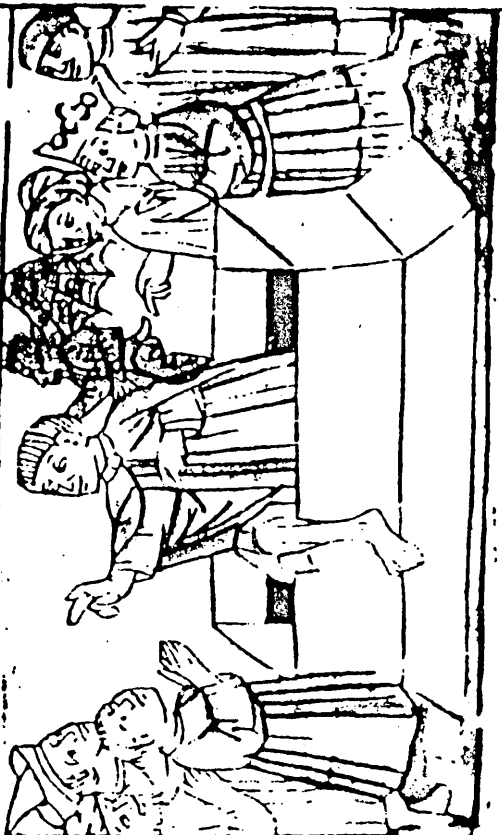
Plate 23. Rewards, Slaying of Opponents and Antichrist's Fall. Coloured block-book of the Apocalypse (c.1470). Modena, Biblioteca Estense. AD 5.22. 181.



1c. Er ist er wider gefallen als ob er tod seyn und schaffet mit dem  
 Geiſten das alle fristen und heben und menschen magmet  
 er seyn und seyn und steyen und seyn und seyn und seyn



1c. Er ist der widerst an dem besten tag und spruch zu den  
 fristen und heben und allem andt wolt. Nu seist das ich was  
 got dem und mensche. So kinnen sy wider und seyn in an



1c. Er enderst haubt sy durren parrn phuen und pult in  
 der doren und das musse den parr auff gen und als  
 entent der den lufft natuer das stet auff humpenwind



1c. Er hat er aber rauchen. Er haubt ein parrn auf einem  
 sy flissen und ein parr an einem faden hangen und  
 am fressen auf einem ston spengen







Plate 25. Paris, Bibliothèque Nationale néerlandais 3 (c. 1400-1420). Antichrist Scenes, XII, Apocalypse 11.





Plate 26. *The Preaching of Antichrist and of Enoch and Elias*. Hartmann Schedel's *Liber chronicarum*, Nuremberg. Woodcut. Published by Anton Koberger, Nuremberg (1493), f.cclix v. London, British Museum.









Plate 28. Death of Antichrist on the Mount of Olives, *Livre de la Vine de notre Seigneur* (c. 1450--70). Oxford, Bodleian Library, MS Douce, 134, f. 36r.



Plate 29. Antichrist supervises tortures. *Livre de la Vigne de Nostre Seigneur* (c. 1450-70). MS Douce 134, f. 30r. Oxford, Bodleian Library,



Plate 30. Antichrist Preaching. Cod. MS Vitrina, I, folio 23v. (1430 to late 15th century).  
Madrid, Biblioteca del Monasterio de San Lorenzo de El Escorial.









Plate 32. Hieronymus Bosch, *Epiphany* triptych (c.1500). Detail, Central Panel.



Plate 33. Hieronymus Bosch, *John Baptist in the Wilderness* (c.1504-5). Oil on panel (48.5 x 40cm). Madrid, Museo Lazaro-Galdiano. .



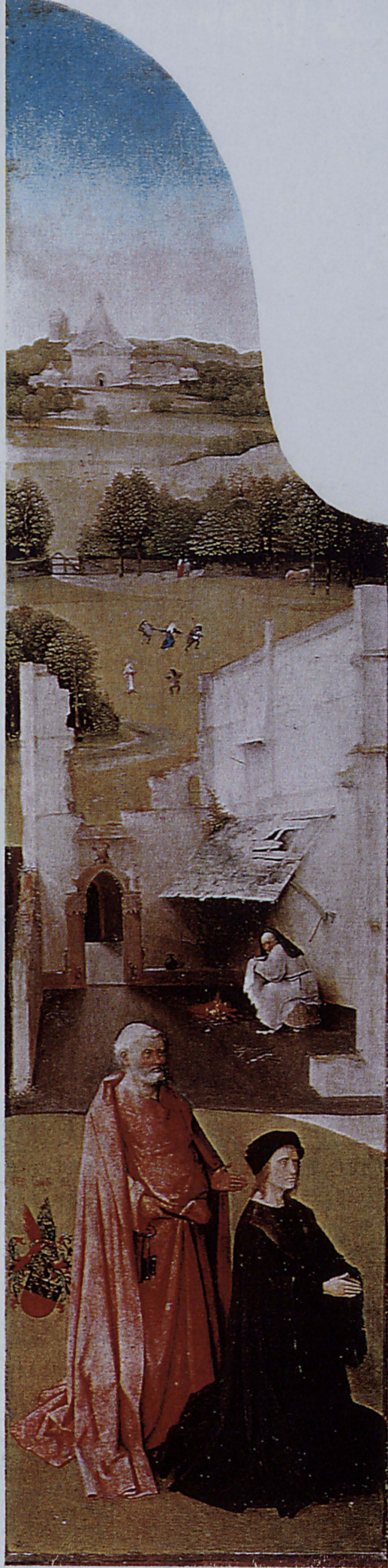




Plate 34. Hieronymus Bosch, *Epiphany*, triptych. Left and Right Wings, Oil on panel (138 x 133 cm). Prado, Madrid.





Plate 35. Hieronymus Bosch, *Epiphany*, triptych. Detail, Central Panel. .



Plate 36. Hieronymus Bosch, earlier *Epiphany*: (c.1470-85). *Adoration of the Magi*. Oil on panel (77 x 54 cm) John G. Johnson Collection, Philadelphia.



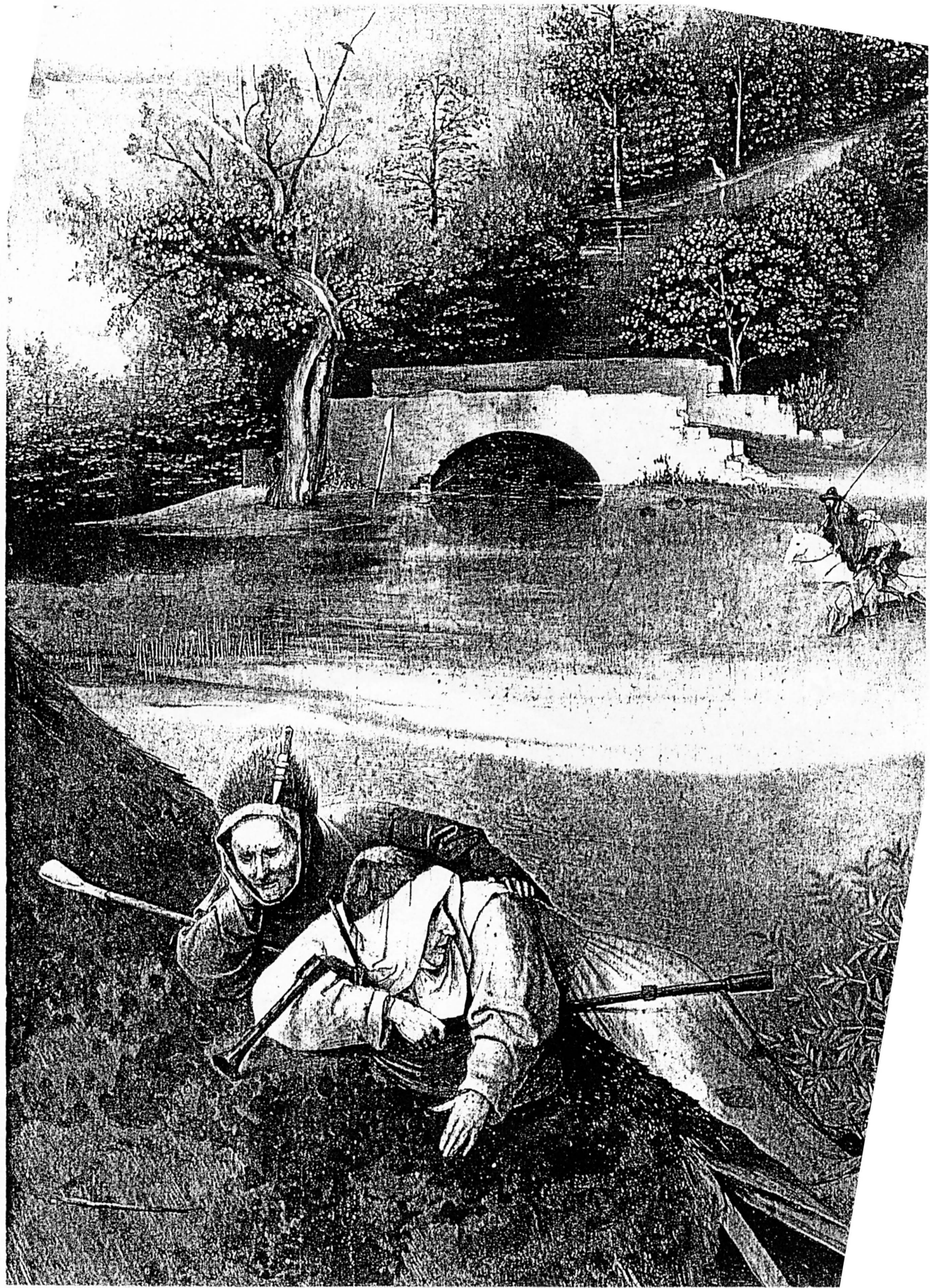


Plate 37. Hieronymus Bosch, *Epiphany*, triptych. Detail, Central Panel.

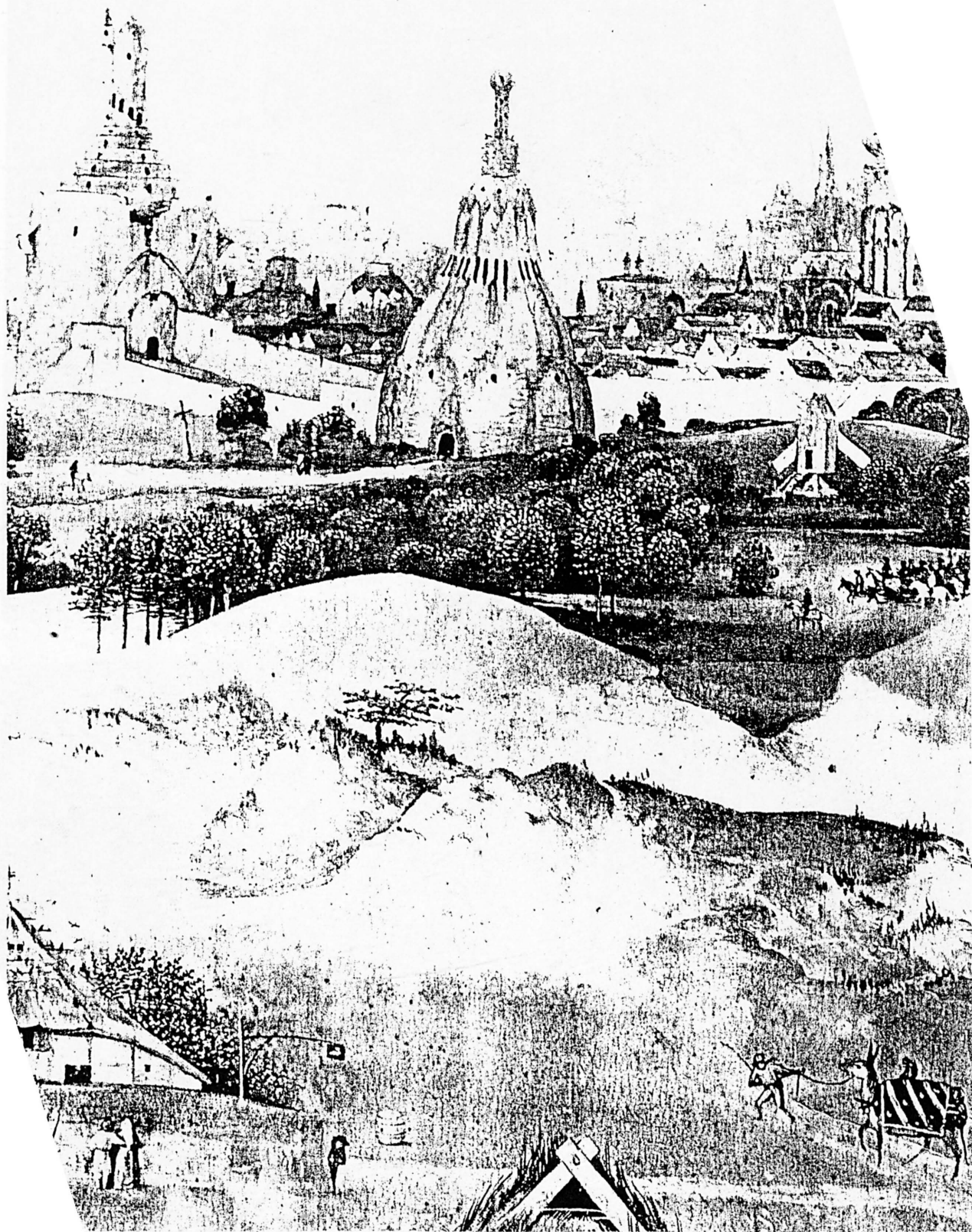


Plate 38. Hieronymus Bosch, *Epiphany*, triptych. Detail, Central Panel. .



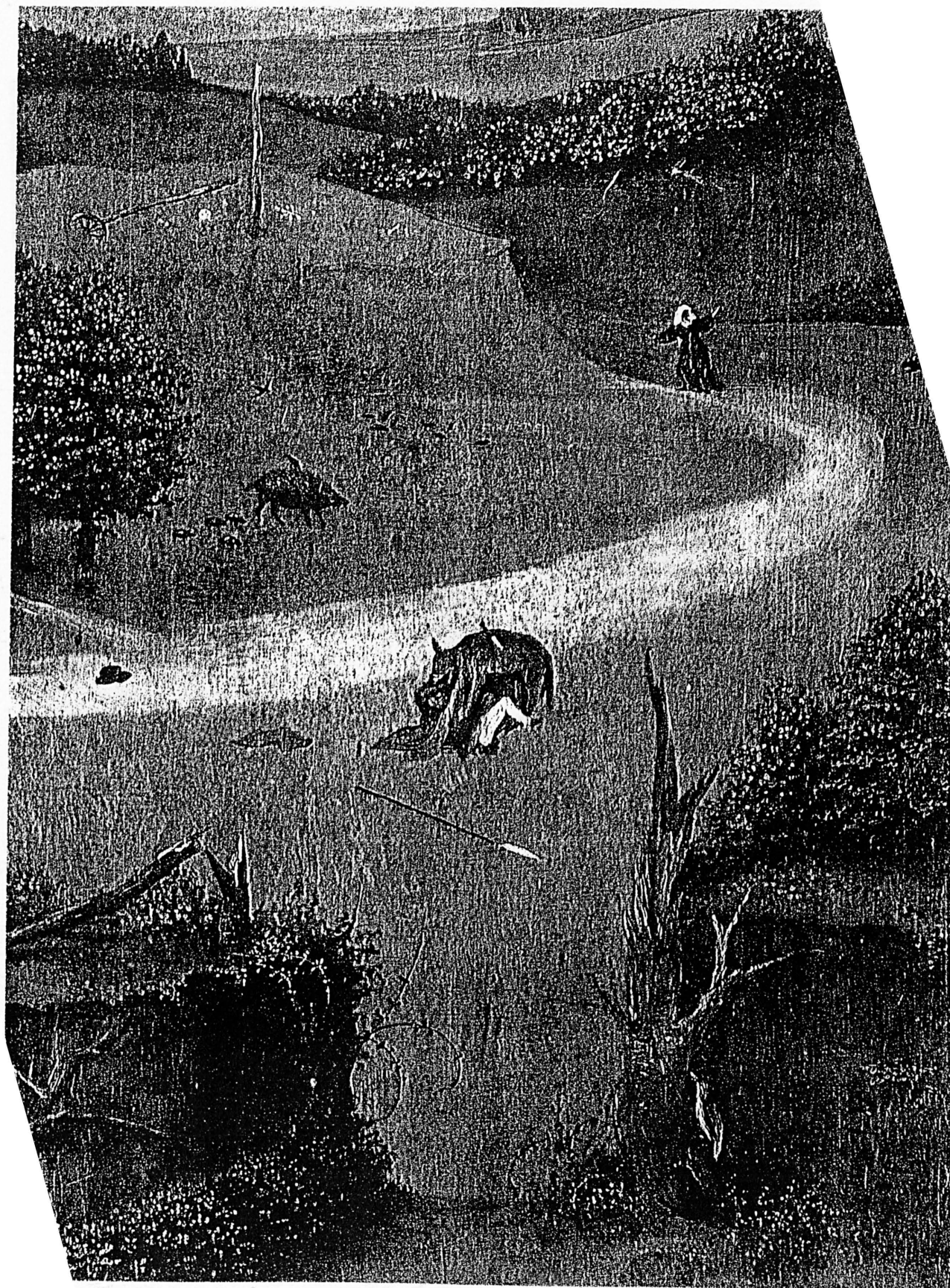


Plate 39. Hieronymus Bosch, *Epiphany*, triptych. Detail, Right Wing.



Plate 46: Cleric and the skating pelican. Detail from Left Wing, Temptation of St. Anthony triptych. Oil on panel (131.5 X 53 cm). Lisbon, Museu Nacional de Arte Antiga.







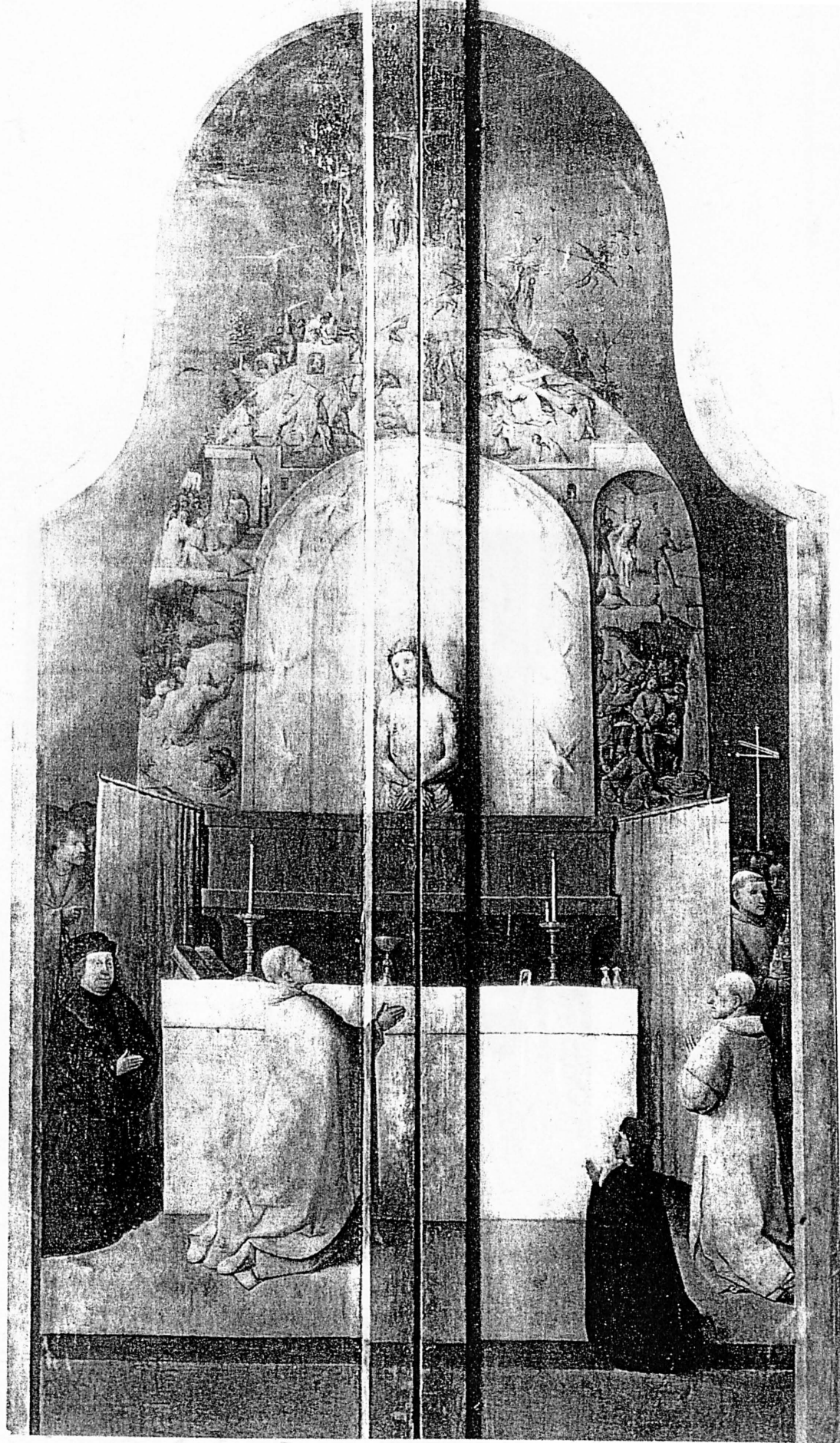


Plate 42. Hieronymus Bosch, *Epiphany triptych* (c.1500). *The Mass of St. Gregory*, Outer wings, 138 x 66cm.



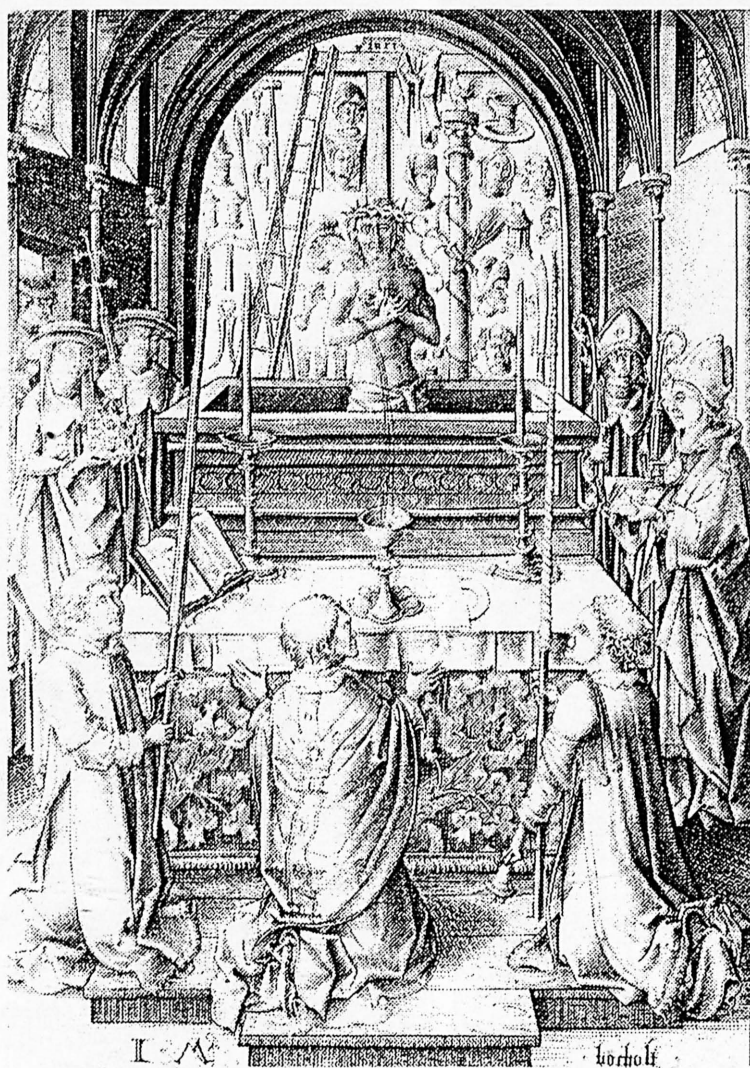


Plate 43. Israhel von Mechenem *The Mass of St. Gregory*, c. 1480-85.

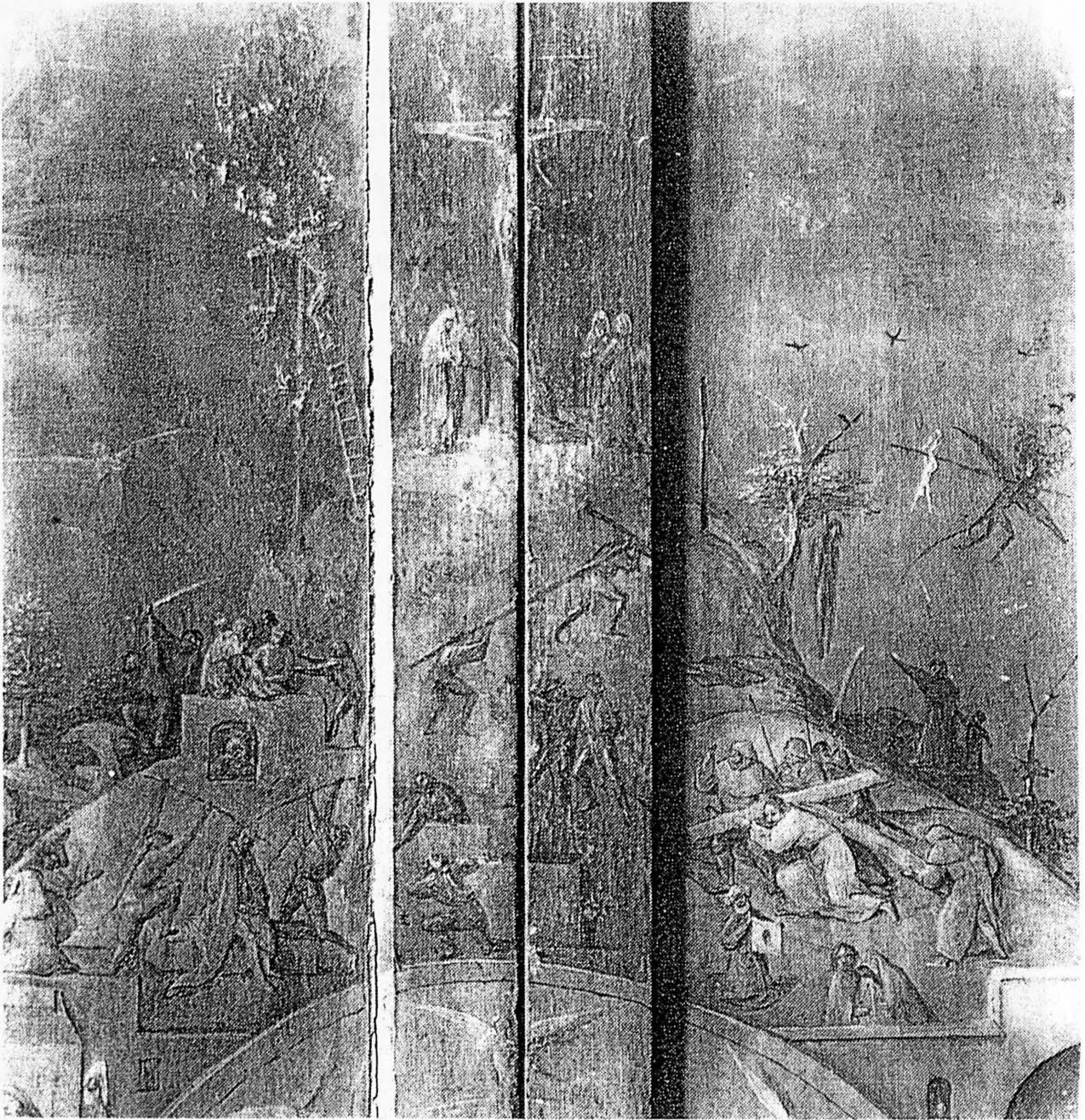


Plate 44. Hieronymus Bosch, *The Mass of St. Gregory*, Epiphany triptych, outer wings.





Plate 45. Luca Signorelli, *Rule of Antichrist*. Cappella Nuova (1499-1504), Duomo, Orvieto.





Plate 46. Luca Signorelli, *Rule of Antichrist*. Detail: Antichrist. Cappella Nuova (1499-1504), Duomo, Orvieto.



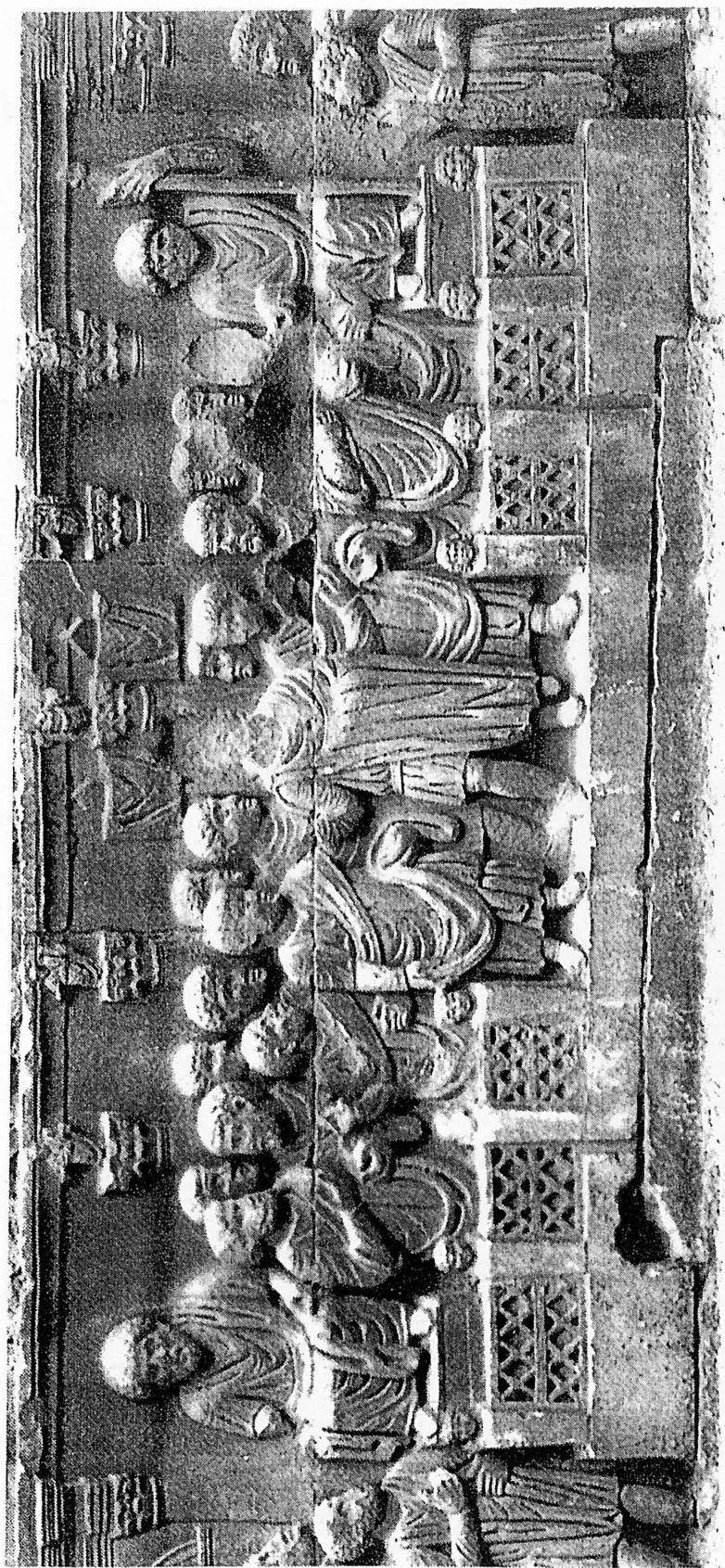


Plate 47. The Emperor Constantine on his rostra in the Forum addressing the people. Relief on the frieze, Arch of Constantine, Rome (AD 315).

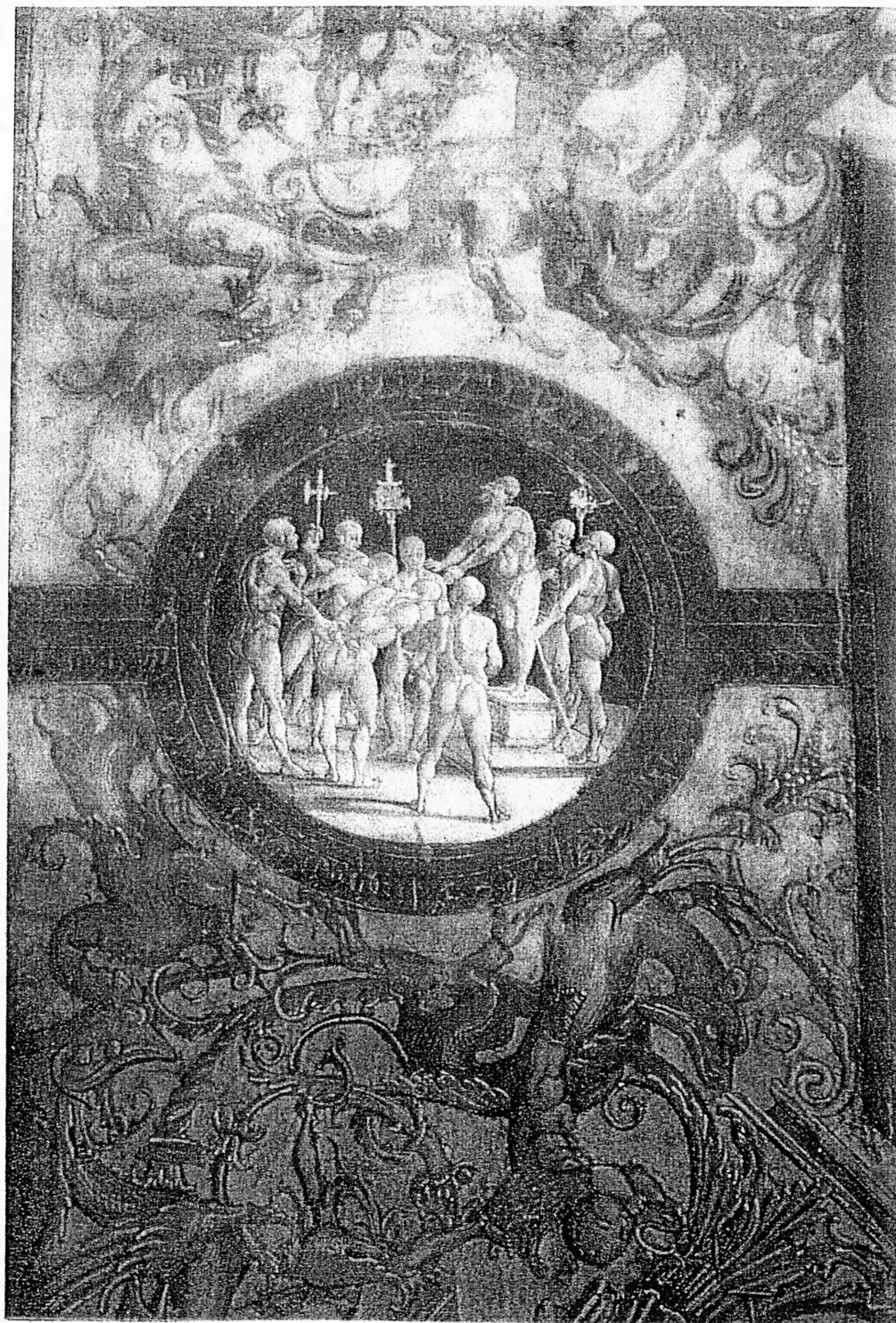


Plate 48. Luca Signorelli, Scenes from the *Phylippics*. Cappella Nuova (1499-1504), Duomo, Orvieto.



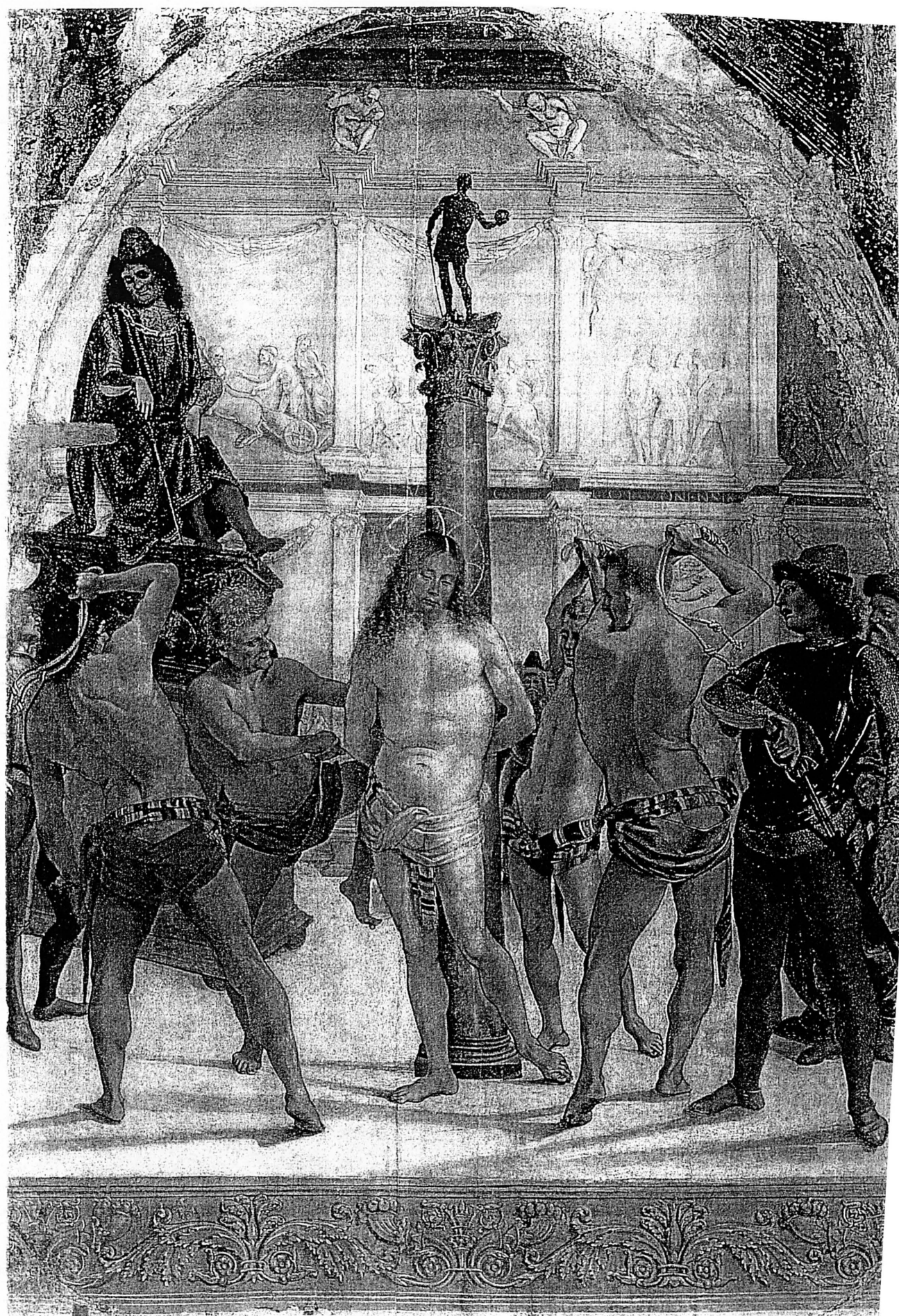


Plate 49. Luca Signorelli, *Flagellation* (1470s ?), (85.5X 62 cm ) Milan, Pinacoteca di Brera.

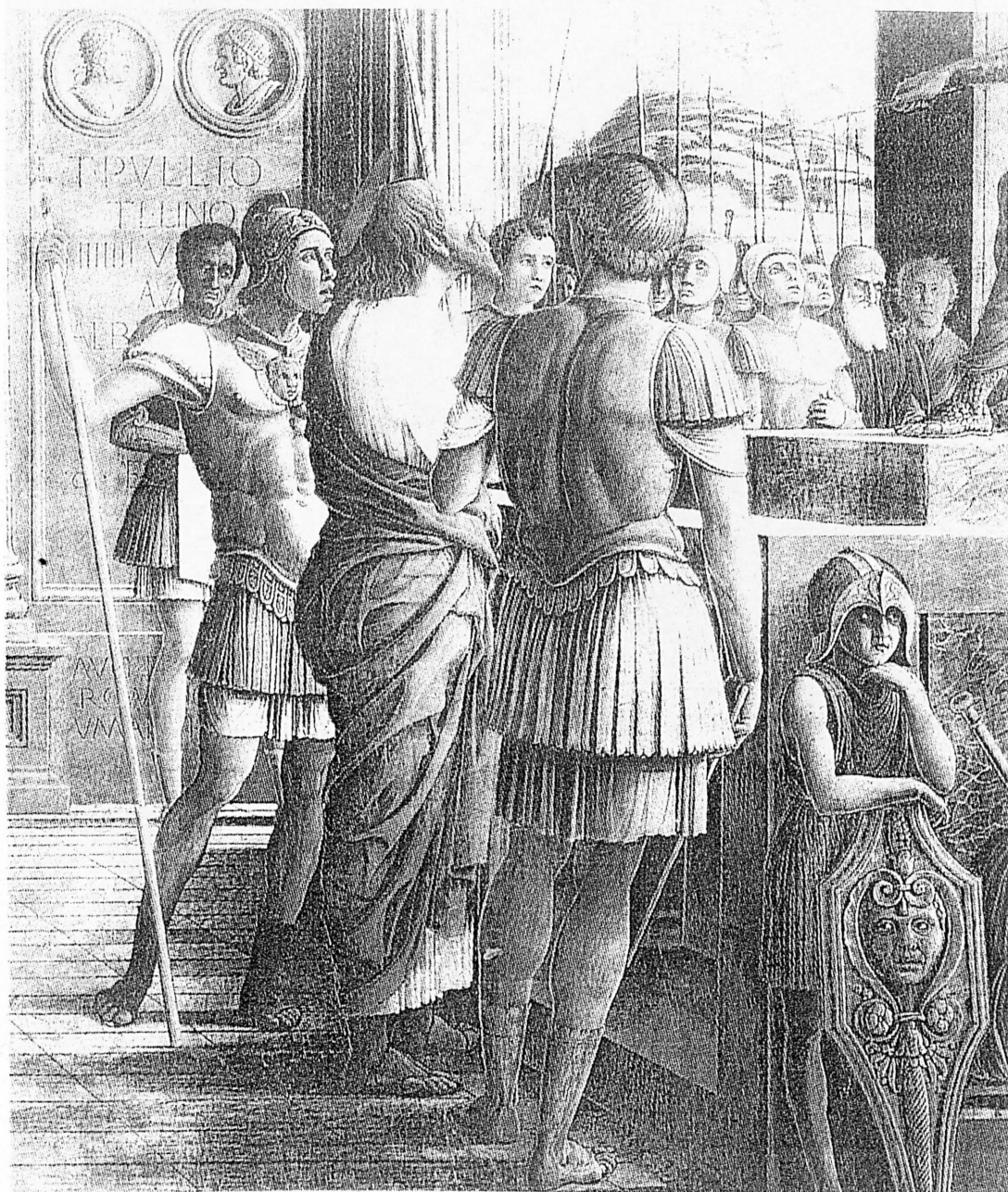


Plate 50. Andrea Mantegna, St. James the Greater condemned to death by Herod Agrippa (1449-54). Fresco, formerly in the Erimetani, Padua.



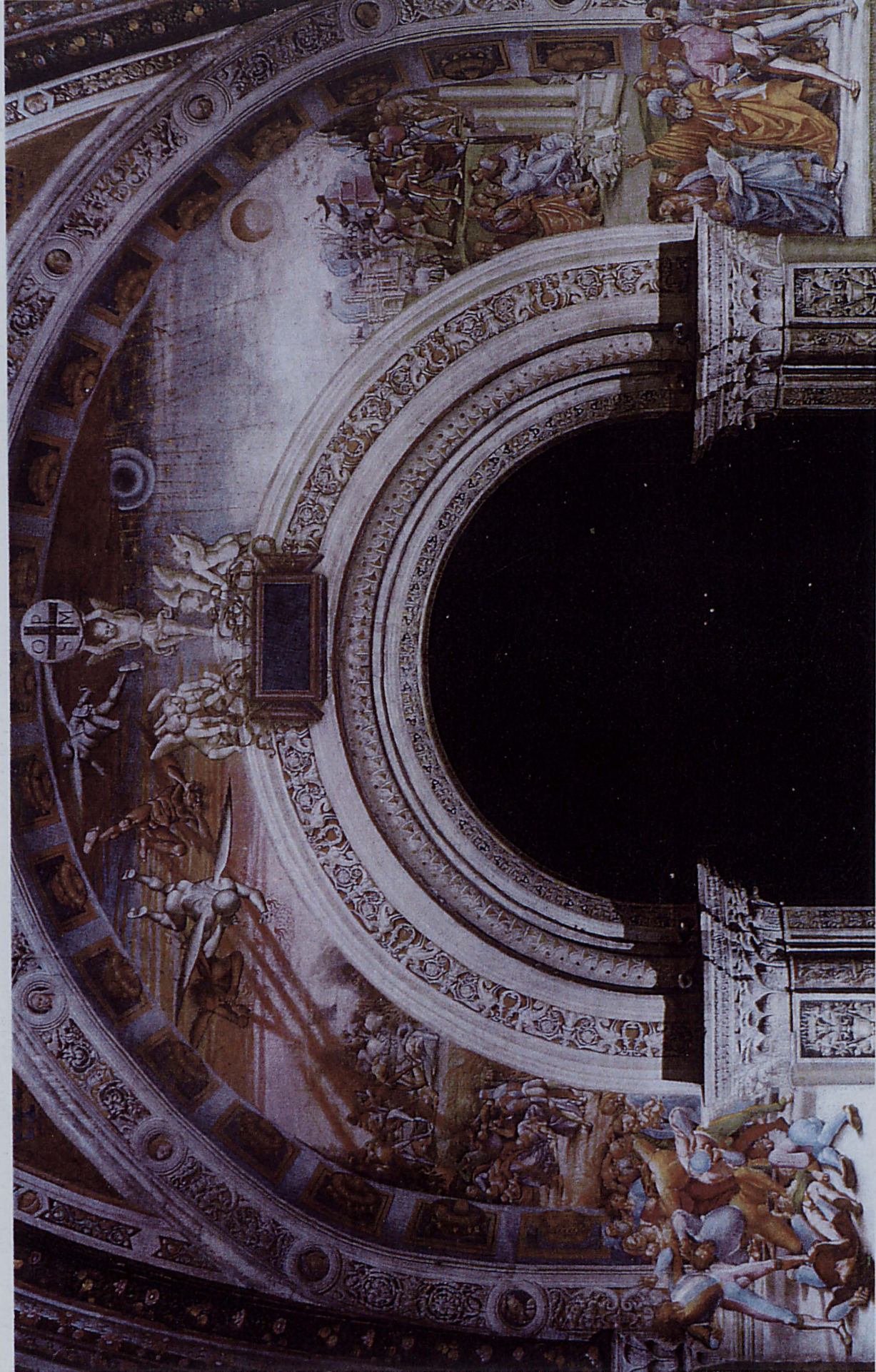


Plate 51. Luca Signorelli, *End of the World*. Cappella Nuova (1499-1504), Duomo, Orvieto.





Plate 52. Luca Signorelli, *Rule of Antichrist*. Detail: the group of friars, Cappella Nuova (1499-1504), Duomo, Orvieto.





Plate 53. Luca Signorelli, *Rule of Antichrist*. Detail: Luca Signorelli and Fra Angelico, Cappella Nuova (1499-1504), Duomo, Orvieto.





Plate 54. Luca Signorelli, *End of the World*. Detail: Prophetic Group. Cappella Nuova (1499-1504), Duomo, Orvieto.





Plate 55. Luca Signorelli, Empedocles. Cappella Nuova (1499-1504), Duomo, Orvieto.

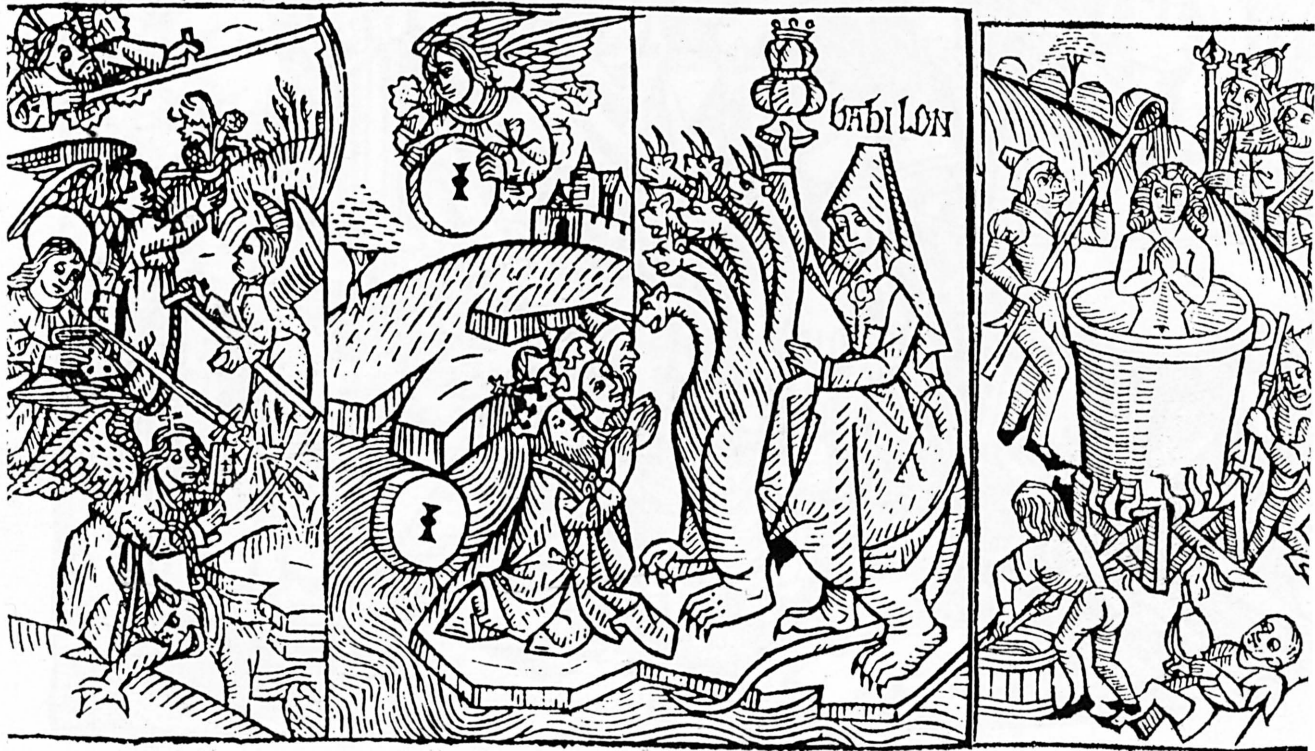


Plate 56a. The Whore, The Fall of Babylon, The Harvest of the Earth and The Beast thrown into the Bottomless Pit, Cologne Bible (c.1479).

Plate 56b. The Beast thrown into the Bottomless Pit, The Fall of Babylon, The Whore, The Harvest of the Earth, Grüninger Bible (1485).

Plate 56c. The Martyrdom of John , Grüninger Bible





Plate 57. Albrecht Dürer, *The Martyrdom of John* (1498). *The Revelation of St. John* (1498). Woodcut (388 x 281 mm). London BM 1895-1-22-575.



Plate 58. Albrecht Dürer, *The Whore of Babylon, the Destruction of Babylon and the Vision of the Knight Faithful and True*. The Revelation of St. John (1498). Woodcut (391 x 282 mm). London BM 1895-1-22-577.





Plate 59. *The Woman on the Beast*, San Millan Beatus (c. 970). Madrid, Acad. Hist. f. 197v.

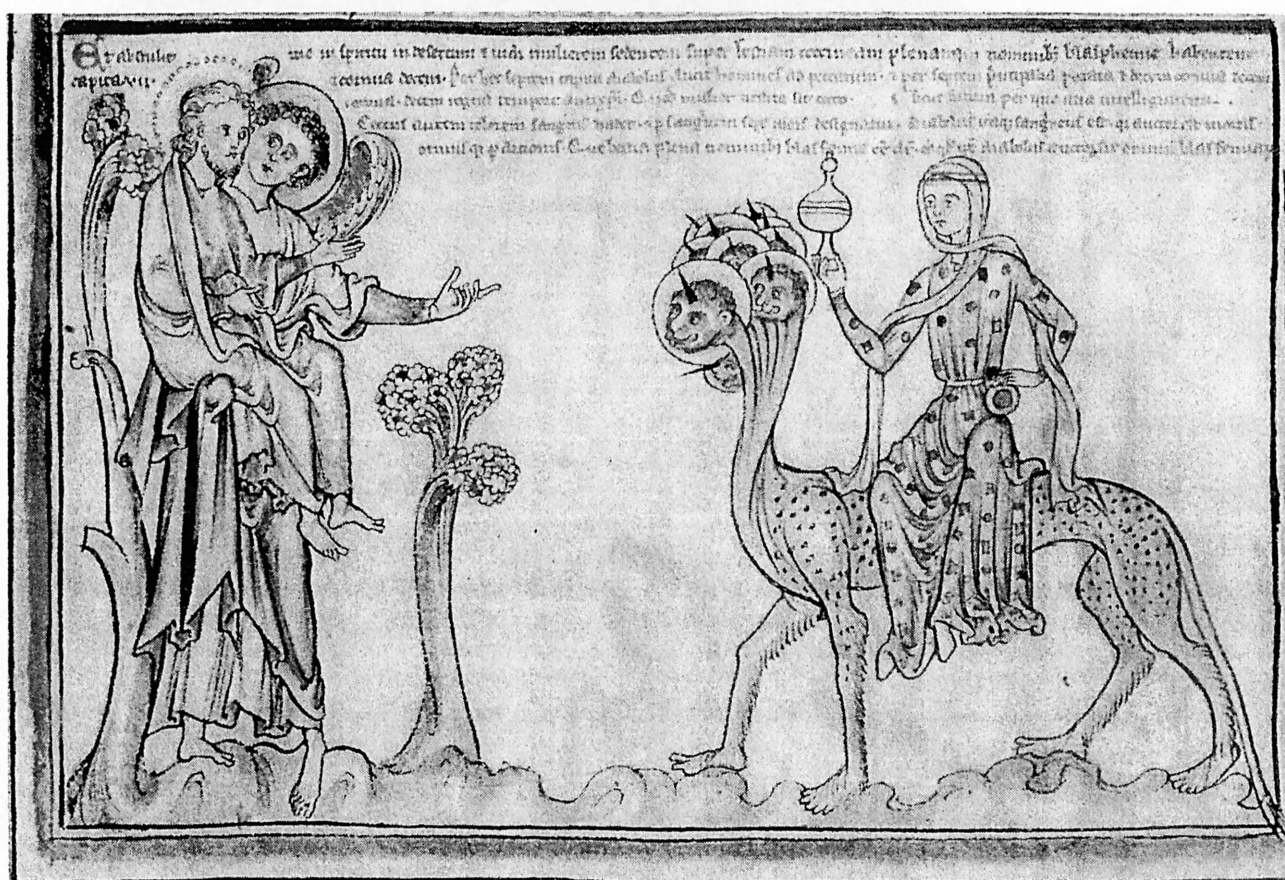






Plate 61. Jean Duvet, *The Whore of Babylon*. Engravings of the Apocalypse (1555). 303 x 215 mm. London, British Museum 1842-8-6-125.

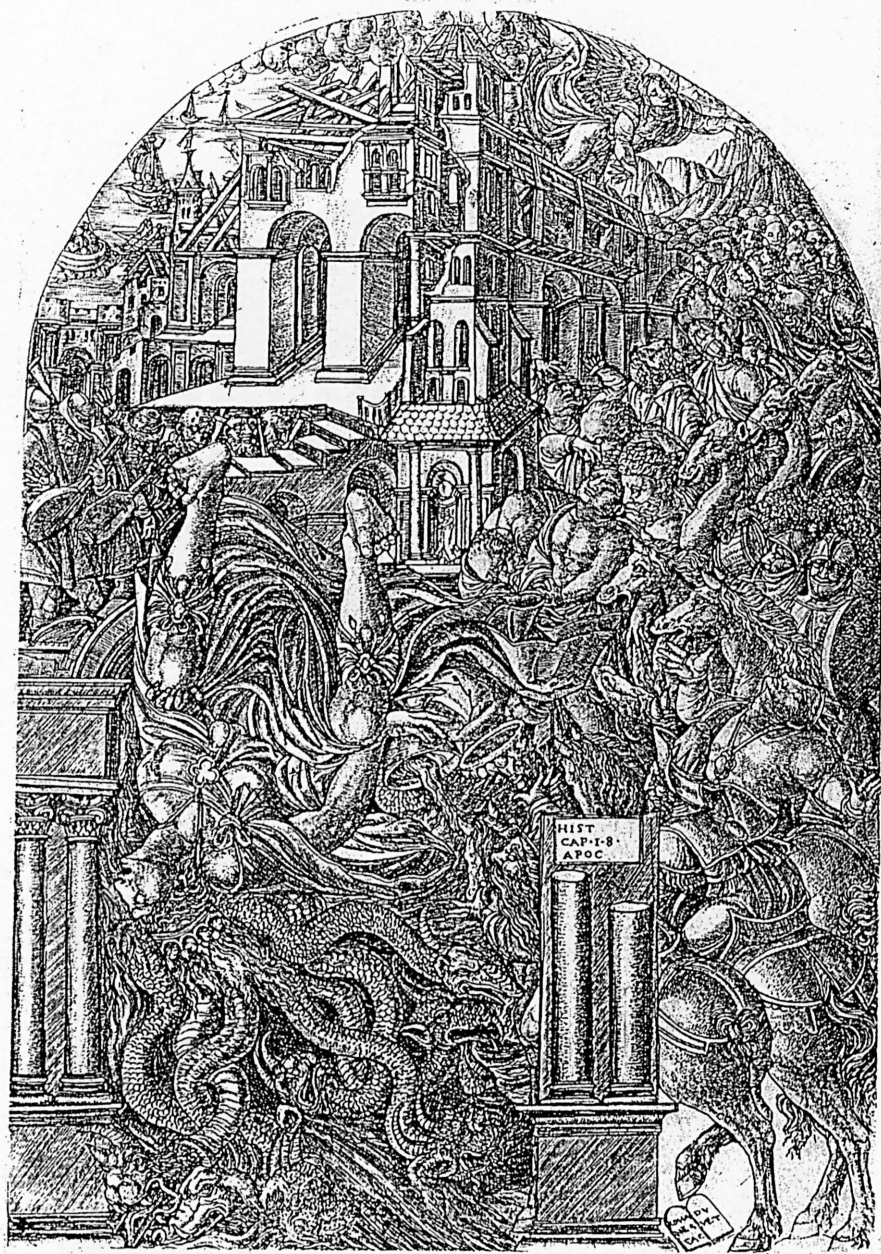


Plate 62. Jean Duvet, *The Destruction of Babylon; the Descent of the Whore into Hell*.  
Engravings of the Apocalypse (1555). 300 x 211 mm. London, British Museum 1842-8-6-126.





Plate 63. Jean Duvet, *The Martyrdom of St John*. Engravings of the Apocalypse (1555). 298 x 209mm. London, British Museum 1840-6-27-130.

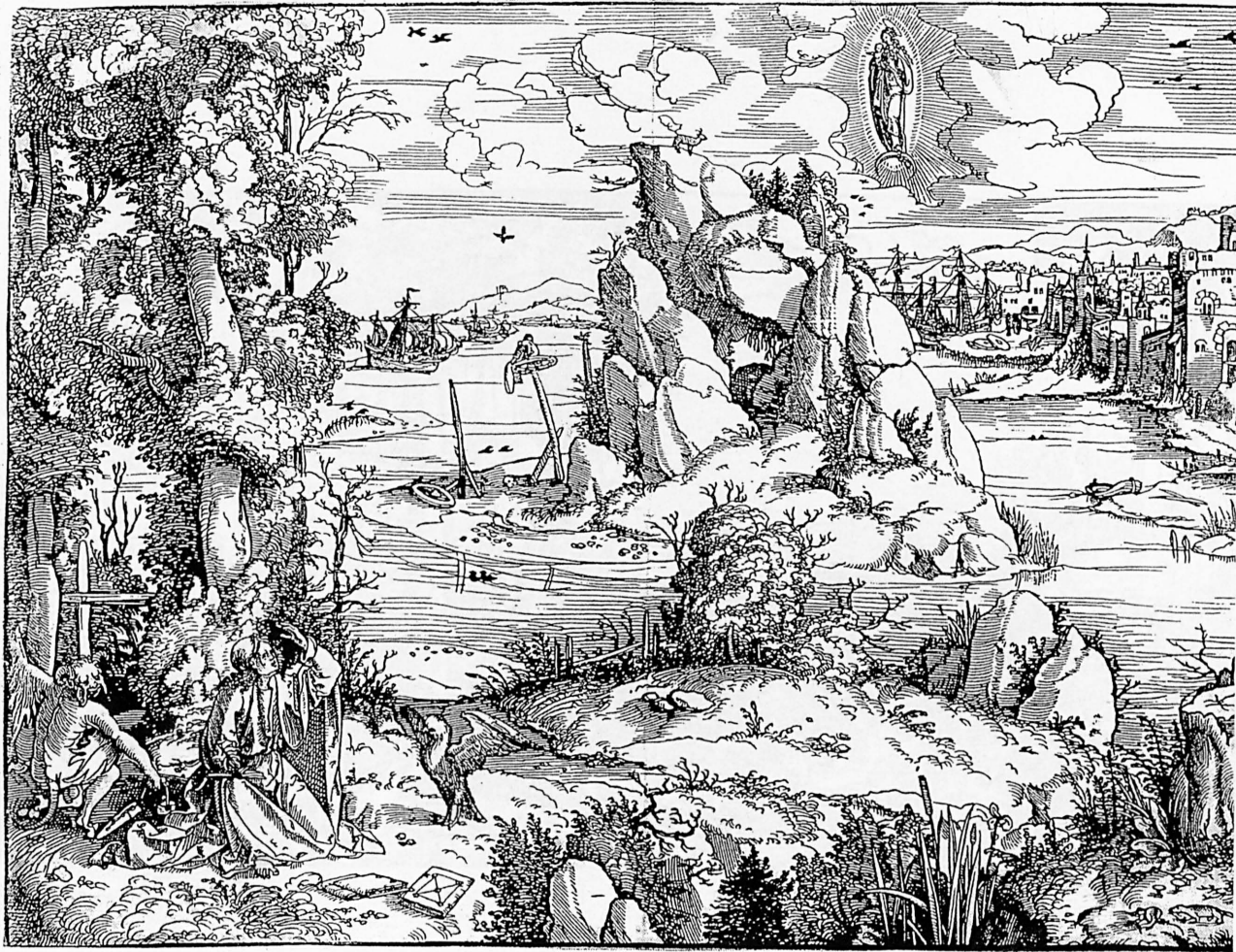


Plate 64. Jan Wellens de Cock, *St. John on Patmos* (c. 1520-25). Woodcut, 269 x 375mm.  
London, British Museum 1918-7-13-70.



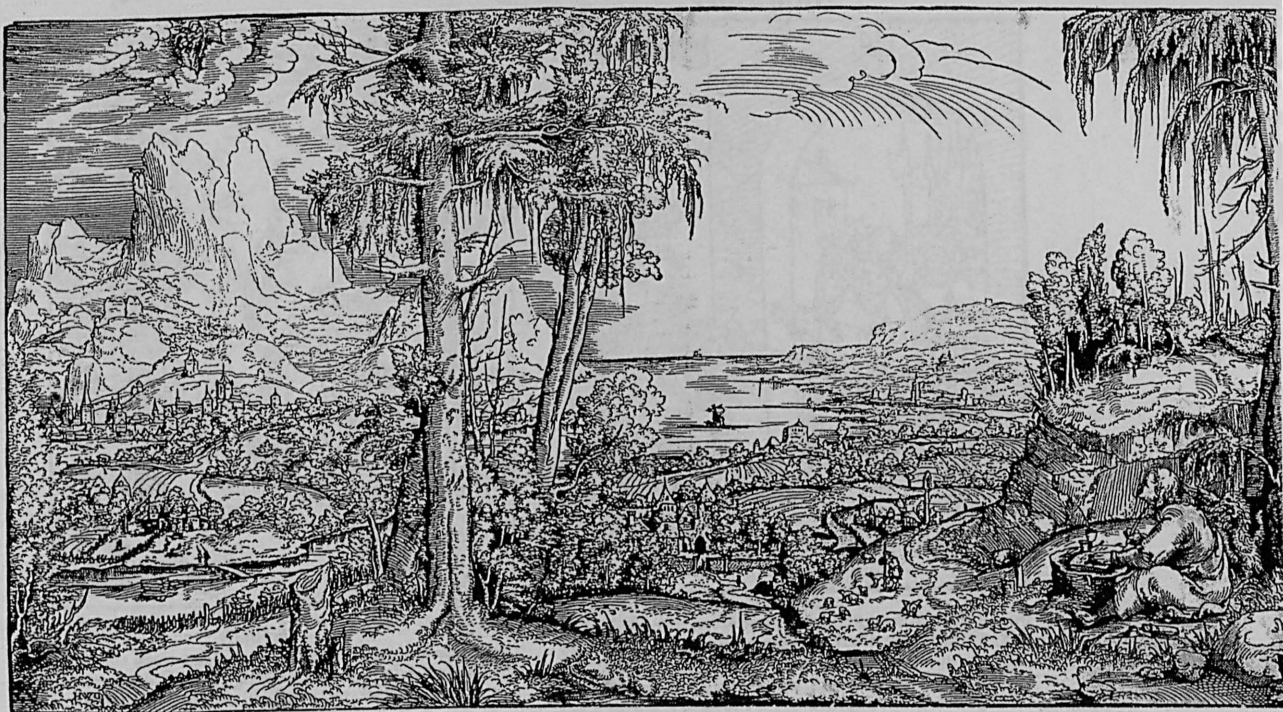


Plate 65. Monogrammist H.W.G., *St. John on Patmos* (c.1545-55). Woodcut. (193 x 370 mm)  
London, British Museum 1848-2-12-83.

## Passional Christi und



Christus.

Do Jhesus immer wurde/das sie kommen wurden vnd ynn  
zum könig machen ist er abemals vffin berit geflohen/et als  
lan. Johan. 6. Man rich ist nicht von dieser welt. Joh. 18. Die  
könige der welt hufchen yz/vnd die gewalde haben/ werden  
gedrige han geandert/et aber nicht also/sonder der do grofste  
ist vnter auch/fall sich nyden/also der wanga. Luc. 22.

## Antichristi.



Antichristus.

Auf obertze die wir sonder zweiffel zum kaiserthum haben/  
vñ auß vnser gewalt/seynt wir des kaiserthums/ so sich das  
volckige anrichte abe/ etc. pastoralis ad h. desin. ete vñ.  
Sūma summarū. Nichts anders ist in des Papste gestliche  
rechte zu finden/dan das es seyn abget vnd Antichrist vñ  
alle kaiser. kōig vñ fūfsten irbeet/ als Petrus vñ gesagt hat.  
Es werden kōnen vñ vñ dāmēte Bischoff die die weltlich  
berchafft werden vñ dāmēte 2 Pet. 2.

24





Plate 67. Matthias Gerung, Illustration in *Des Bapsts und der Pfaffen Badstube*. J. Cammerlander, Strassburg, 1546. Woodcut. Strauss, 1975, vol. 1305, no. 50.







Christus.

Die solden haben geflochten eine kronen von dornen / vñ auff  
sein hant gezeichnet / darnach mit einem purpur kleide haben sie  
im beleydet.

Johan . 19.



Antichristus.

Der Keyser Constantinus hat uns die keyserlich kronen / gezeigete  
allen andern geschmeckt in massen wie yhn d keyser tragt / pur-  
per cleit alle andern cleyder vñ scepter ynntragen vñ gubiauchen  
gröser c. Constantinus. cxi. dñ. Solche lögen haben sie ym tye-  
rney zu erbalten trücht wyder alle hystorien vñ künstschaft /  
dan es ist nit menschlich gewesen den Römischen Keysern ein  
solche kronen zu tragen.

A 19

## Passional Christi und



### Christus.

Es so ich ewig fuisse habe gewaschen: Ich wil dar vñ meynen  
 den vñ mehr solt ir einander vñt auch die fuisse waschen. So  
 mir habe ich auch ein anseyg vñ beyspiel geben / wie ich im  
 ehen habe / also solt ir dinst auch ehen. Warlich warlich  
 sege ich euch: Vñ dinst ist nicht mehr dan syen hant: so ist auch  
 nicht vñ geschickte: So er mehr dā vñ ym gefande hat: Wist ir das?  
 Esig seyt ir so ir das ehen werden. Johan. 13.

## Antichristi.



### Antichristus.

Der Pabst maist sich an irlichen Ertzherren und heyndischen  
 fursten / so ir fuisse den leuten zu fussen dar gerichte nach zu  
 volgen: damit es wider werde das geschriben ist. Wilcher dieser  
 besten bilde nicht ansetzt: soll gerichte werden Apocalip. 13.  
 Die fuisse darff sich der Pabst in syen decretalen vñ in  
 schonen rñmen. c. 11. de pal. de. Si summus pont. de sat. q. 10.





Plate 71. Albrecht Dürer, *Christ Washing the Disciples' Feet*, from *The Small Passion* (c.1511).



Antichristus.

Wir setzen und ordnen das den mit nicht gemessen soll so der  
welliche ganchen gewalt hat stewart die schoss die geistliche  
person vffzuheben aber den zu piden vñ von heissen vñ  
allen andern gutten bey der puz des schwenen fens und unter  
dies/ das gleichen sollen die geistlichen diese alle nicht haben  
sonder wir armen. c. i. de immut. eccl. li. vi. Also hat der  
Pape geset durch seine gebot zu wissen/ welche seine  
vnschulichen dardard ernige wert ist.



Christus.

Gehe hin ganz nache/ vñ laß in dyen haaren/ den ersten fisch  
der sich vñ wasser über das maul auff/ kommen wasser sind  
amen galden/ den gib zu goll vor mich und dich. Jac. 1.  
Gehe der oberste die das schwade in den henden hat seine ge  
bete/ den gung/ wenn der gung guschet/ den goll/ der er gefurde.  
Paul. ad Roma. 13.



## Passional Christi und



Christus.

Als Ihesus ist an weyten wege gangen / ist er müd worden.  
Johan. 4. Der mir wil nach volgen / der nem sein Creutz vff  
sich und volge mir. Math. 16.  
Er hat ym sein Crauze selbst getragen und ist zu der stell die  
Caluane genant wurde / gangen. 19.

## Antichristi.



Antichristus.

Das capittel Si quis suadente vñ dagleychen beygt genug an  
wie ganz der Papst das creuz der wyden wartigste duldet / so  
er alle die ihonow die hand an die pfaffen an legē vormaladey  
vñ dem tauffel gibe Und also ouch treget der Papst das creuz  
das ynnir geauffte Christen vff ym achseln tragen müssen.

## Passional Christi und



Christus.

Ich muß auch andern stettin predigen das reich gotes dan ich von des wegen gefandte syn vñ haß gepredigt yn der Synagogen durch Gallileam Luce 4.

## Antichristi.



Antichristus.

Es geschiedt offte das die Bischoff mit vielen heubeln belade seyn vñnd von wegen Jrer i. heben / auch zum heytel kommen sie nit/das dan nit seyn soll. mogar des predigens nit gewartē sonderlich wan yre bischumß groß seint dan mogar sie ander vor sich bestellē die do predigē c. Inter cetera de offi. ordina. Das seynd die bischoff die yres ordelichen amptes vergessē/sint worde anialia vñms. 3. vñ sprechē/ßomet vñ last vns schēme vñd tamen vñd also fur vñd fur gut leben haben. Esai. 56.



## Passional Christi und



### Christus.

Sich an / dein konig kompt dir demütig off einen iunge gel  
Mathei 21. Also ist Christus kommen reytende vff ein frösch  
den esell am und sanfftmutig vñ reytet nicht zu regiren son-  
der vns allen zu eyner seligen todte Johannis 12.

## Antichristi.



### Antichristi.

Die geystlichen sint alle konige vñ das bezogge die platten  
vff ein kopff. duo 12 q. 1.  
Der Papst magt gleich wie der keyser reytet vñ der keyser ist  
seyn chribant vff das bischofflicher würdt gehalt nicht genur  
dat werde c. constantinus 10. c. 6. dis.  
Der Papst ist aller volcken vñ reychen vorgesagt er vögelt  
gantes Johannis 22. C ij



Ich an diß Bild Eben vnd Knecht/  
 Sie Reut der Herr vnd auch der Knecht.  
 Zach. 9. Der Herr auff einem armen Thier/  
 Matth. 21. Der Knecht mit höchstem pracht vnd hier.  
 Marc. 15. Der Herr treget auff ein thömin Kron/  
 Der Knecht ein Gultin dinstach schon.  
 Luc. 23. Der Herr sein Jungern wölch die füß/  
 Joan. 13. Dem Knecht man sein füß küssen muß.  
 Der Herr ward arm auff diser Welt/  
 Der Knecht hat groß gewalt vnd Eult.  
 Der Herr het nit/ da erß haupt hmelegt/

Den Knecht man auff den Achßlen treget.  
 Der Herr lict hie vil schand vnd freit/  
 Der Knecht laß sich ehren als Gott.  
 Esie. 41. Der Herr gebt uns sein Saad vmb funf/  
 Matth. 11. Der Knecht/ Ablass vmb gelt nach gunst.  
 Drumb mird auß diesem Teyßel eben/  
 Ob sich vergleicht ihl lict/ vnd leben.  
 Darbey laust du wol nehmen ab/  
 Was vnder schalt es bey ihn hab.  
 Vnd darauß schluffen gwalting frey/  
 Das der Knecht widera Herren sey.

Plate 76 Cranach, *Christ on an Ass confronts the Pope on a Mule*, Dahlem. (35 x 25.5cm).  
 Strauss 1975: 1, 466.



## Passional Christi und



Er hat funden ym tēpell vorkauffen/schaff/ ochsen vñ tawben  
vñ wechslar sitzen/ vñ hat gleich ein geysfel gemacht vñ strich  
alleschaff/ ochsen/ tauße vñ wechslar außem tempell trieben/  
das gelt veschüt/die gall biete vnkart vñ zu den die tawben  
vorkauffen gesprochen. Setzt euch hin mit diesen auß mans  
vatem hauß solt ir nie ein kauff hauß machē. Joh. 2. Ir habes  
vnß sunst/darüß gebes vnß sunst. Mat. 10. Dein gelt sey mit  
dir yn verdammuß. Act. 8

## Antichristi.



Sie sitzt da Antichrist ym tempell gots vñ erzeiget sich als got  
wie Paul<sup>9</sup> vorkunder 2. Thessal 2. vorandert alle gotlich ord-  
nung wie Daniel sage vñ vñbedruct die herlig schaff /  
vorkaufft disponacion/ Ablass Pallia Bisthumb leben/ erhebt  
die schenck daraden / Löst vff die ehe / beschwadt die gewissam  
mit seymen gesetzen / Macht rechte vñ vnß gelt zuversteet das/  
Erhebt heyligen/ Bendeget vñ maledeget yns vñ vñde geschlecht  
vñ gebewt seym stym zuhoren gleich wie gots stym c. sic ois  
bis .19. vñ nūnams sall ym erndet. 17 q. 4. c. nōmīni.

## Passional Christi und



In yren anseher ist er auffgehaben vnd die wolcken haben ynn  
hinwegk genommen vō yren ougen. Dieser Jesus der von euch  
yn himmel auffgenommen ist / wirdt also reyder kominē wie  
yi ynn gesehen habet zu himmel faren. Act. 1. Seyn reyde hat  
kenn eide Luce. 1. Wer do mit diene der wird mit nach volgen  
vñ wiu ich bin do wirt meyn diener auch seyn Johā. 12.

## Antichristi.



Es ist ergriffen die Bestia vñ mit yr 8 falsch prophet der durch  
sie zeychen than hat do mit er vorfurdt hat: die so seyn zeyche  
von yme genommen / vnd sein bilde angebet seyn versenckē yn  
die teuffe des feuirs vnd schwefels vnd seynd getode mit dem  
schwerdt des da do reyde offun weysen pfade / das auß seynē  
mauel ghet. Apocal: 19. Darnie wurde offenbar werden der  
schalckhafftige dann wirdt der heren Jesus wortē mit dem aton  
seyns mundes vnd wirdt yn sturzen durch die glori seynat zu  
kunfft. 2. ad Tessa. 2.





Plate 79. Lucas Cranach the Elder. *Measuring the Temple, the Two Witnesses and the Beast of the Bottomless Pit*. Illustration to Apoc. 11.1-8, in *Das Neue Testament Deutsch*, translated by M. Luther. (M. Lotter, Wittenberg, September, 1522). BL. 25 x 17cm. Hollstein VI 28 (no. 30e).



Plate 80. Lucas Cranach the Elder. *The Seven-Headed and the Two-Horned Beasts*. Apocalypse 13, in *Das Neue Testament Deutsch*, September 1522. 25 x 17cm.





Plate 81. Lucas Cranach the Elder. *Angels pouring out the Seven Vials*. Apocalypse 16 in *Das Newe Testament Deutzsch*, translated by M. Luther. September 1522.



Plate 82. Lucas Cranach the Elder. *The Whore of Babylon*. Apocalypse 17, in *Das Neue Testament Deutzsch*, translated by M. Luther (September 1522) 25 x 17 cm. Hollstein VI 29 (no. 30h).





Plate 83. Lucas Cranach the Elder. *The Destruction of Babylon*. Apocalypse 18, *Das Neue Testament Deutsch*, translated by M. Luther. September, 1522). 25 x 17 cm. Hollstein VI 29 (no. 30i).



Plate 84. Hans Holbein, *Angels pouring out the Seven Vials*. Illustration to Apocalypse 16. Thos. Wolff, Basel (1523). Fol. clxxxir. Woodcut, 125 x 76mm. British Museum 1904-2-6-59.



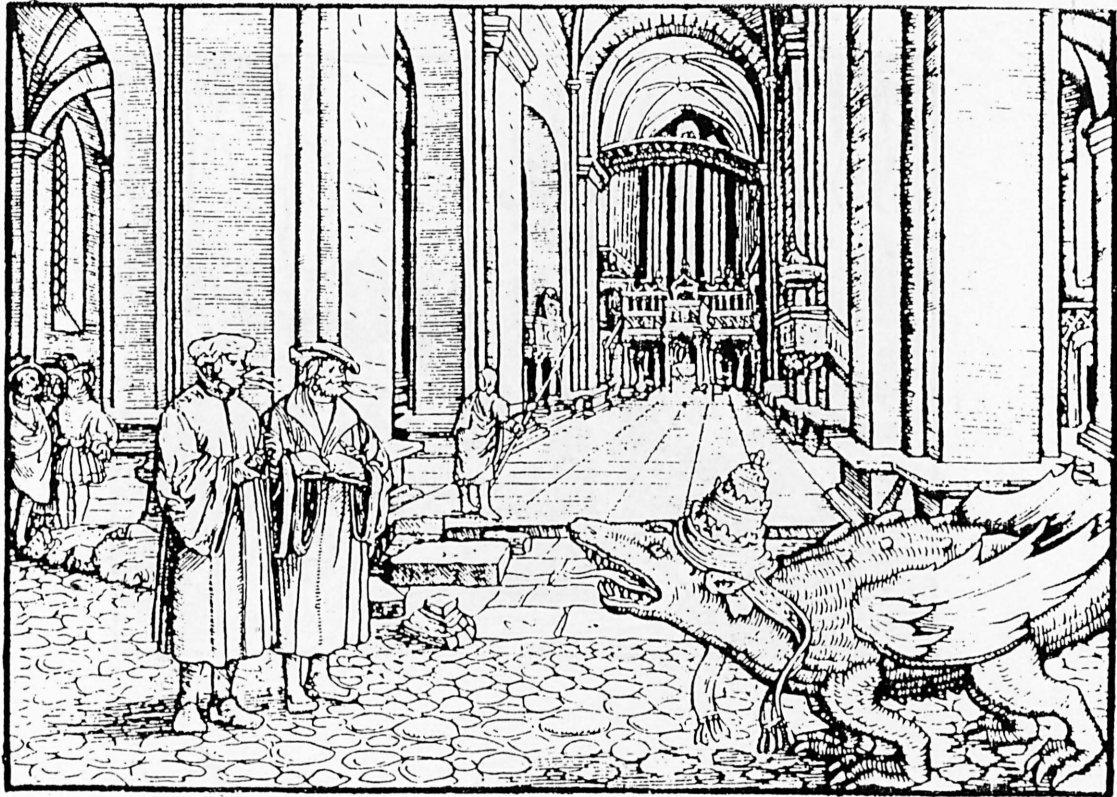


Plate 85. Lucas Cranach, *The Two Witnesses attacked by the Beast*. Illustration of Apocalypse 11.2-8 in *Biblia* (1534).

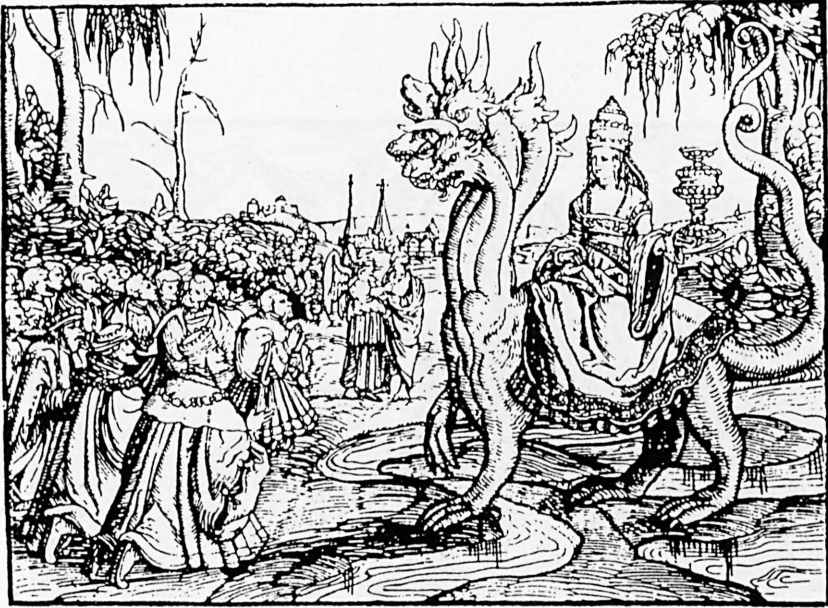


Plate 86 LucasCranach, *The Whore rides the Beast*. Illustration of Apocalypse 17 in *Biblia* (1534). British Library.





Plate 87. Lucas Cranach, *The Destruction of Worms*. Illustration to Apocalypse 18, in *Biblia* (1534).



Plate 88. Lucas Cranach, *The Turks Storming Vienna*. Illustration of Apocalypse 20.9, in *Biblia* (1534).





Plate 89. Matthias Gerung, *Roman Clergy in the Bottomless Pit* (1546).  
 Sebastian Meyer's *Commentary to the Apocalypse of St. John*. Woodcut. 233 x 162 mm.  
 Munich, Bayerische Staatsbibliothek, Cgm. 6592. Roettig (1991), frontispiz, Abb. 1a.



Plate 90. P. Schöffer, Titlepage to *Die Luterisch Strebkatz*. (P. Schöffer, Worms, 1524). 11.4 x 10.8 cm. British Library.







Plate 92a. Matthias Gerung, *The Twenty-Four Elders*, Apocalypse 4 (1546). Sebastian Meyer's *Commentary to the Apocalypse of St. John*. Munich, Bayerische Staatsbibliothek, Cgm. 6592: Roettig (1991), Abb.3a.





Plate 92b. Matthias Gerung, *Law and Grace* (c.1546). Sebastian Meyer's *Commentary to the Apocalypse of St. John*. Munich, Bayerische Staatsbibliothek, Cgm. 6592. Roettig (1991) Abb. 3b.



Plate 93. Albrecht Dürer, illustration to *Doctor Brant's Narrenschiff* (1499). BL 1A 37967. fol. Siii. Hollstein VII 245-6 (no 12).





Plate 94a. Matthias Gerung, *3rd Trumpet*, Apocalypse 8.10 (1547). Sebastian Meyer's *Commentary to the Apocalypse of St. John*. Munich, Bayerische Staatsbibliothek, Cgm. 6592. Roettig (1991), Abb. 11a.



Plate 94b. Matthias Gerung, *Ship of the Catholic Church* (1545). Sebastian Meyer's *Commentary to the Apocalypse of St. John*. British Museum 23.5 x 16.5 cm. Munich, Bayerische Staatsbibliothek, Cgm: 6592. Roettig (1991), Abb. 11b.





Plate 95a. Matthias Gerung, *Woman clothed with the Sun*, Apocalypse 12 (1547). Sebastian Meyer's Commentary to the Apocalypse of St. John. Munich, Bayerische Staatsbibliothek, Cgm.6592. Roettig (1991), Abb.17a.



Plate 95b. Matthias Gerung, *Ship of Christ* (1548). Sebastian Meyer's Commentary to the Apocalypse of St. John, British Museum 23.4 x 16.4 cm. Munich, Bayerische Staatsbibliothek, Cgm. 6592. Roettig (1991), Abb. 17b.





Plate 96a. Matthias Gerung, *John Measures the Temple*, Apocalypse 11 (c.1548). Sebastian Meyer's Commentary to the Apocalypse of St. John. Munich, Bayerische Staatsbibliothek, Cgm. 6592. Roettig (1991), Abb.16a.



Plate 96b. Matthias Gerung, *Two protestant preachers and the throne of Antichrist* (1548). Sebastian Meyer's *Commentary to the Apocalypse of St. John*. Munich, Bayerische Staatsbibliothek, Cgm. 6592. Roettig (1991) Abb.16b.





Plate 97a. Matthias Gerung, *Pouring out the Vials of Wrath*, Apocalypse 15; 16. (1547). Sebastian Meyer's *Commentary to the Apocalypse of St. John*. Munich, Bayerische Staatsbibliothek, Cgm. 6592. Roettig (1991), Abb.20a.



Plate 97b. Matthias Gerung, *The Gaming table of Blasphemers* (1546). Sebastian Meyer's *Commentary to the Apocalypse of St. John*. Munich, Bayerische Staatsbibliothek, Cgm. 6592. Roettig (1991), Abb.20b.





Plate 98. Matthias Gerung, *Revelling Catholic Clergy* (c.1544-58).  
British Museum 1910-4-18-4. c.323 x 236 mm. Hollstein 68.



Plate 99a. Matthias Gerung, *The Fall of Babylon, Apocalypse 18* (1547). Sebastian Meyer's *Commentary to the Apocalypse of St. John*. Munich, Bayerische Staatsbibliothek, Cgm. 6592. Roettig (1991), Abb 22 a. Woodcut. 232 x 162 mm. British Museum. 1911- 7-8-145.





Plate 99b. Matthias Gerung, *The Fall of the Catholic Church* (c.1547). Sebastian Meyer's *Commentary to the Apocalypse of St. John*. Munich, Bayerische Staatsbibliothek, Cgm. 6592: Roettig (1991), Abb 22 b. 234 x 164 mm. British Museum 1867-13-107.

## The Image of Antichrist exalting himselfe in the Temple of God.

771.

Is it not for any duty to him, but onely for peace sake, what should I speake here of my dayly penitences, of my first fruits, annites, palls, indulgences, bulles, confessionals, indulges, and references, retentions, dispensations, privileges, exemptions, prebends, religious houses, and such like, which come to no small masse of money? In so much that for one palle to the Archb. of Sperry, which was wont to be given for x. thousand pound. 118. Hence, now it is grown to xxv. thousand pound, whiche I received of Iacobus the Archbishop not long before Basill & Council: Besides the fruits of other Bishoppes in Germany, comyng to the number of fifty, wherby what vantage cometh to my colles, it may part

ly be conjectured. But what should I speake of Germany, 119. when the whole world is my Diocesse, as my Canonists do say, and all men are bound to beleve. 120. Except they will imagine (as the Whariches do) two begynnings, whiche is false and hereticall. For Iohannes Iaph: In the begynning God made heauen and earth, and not in the begynnings. 121. wherfore as I begon. so I conclude, commaunding, declaring, and promising to stand upon necessitie of saluation, for every humane creature to be subiect to me.

Ant. 2. Syl. 120. 219. Soci. Decret. De pen. cap. I. dicit in 1466. 118. De privilegio et Antiquitate in 1466. 210. P. 1. De bl. 10. & 106. d. 1. V. 1. 121. Ibid.

¶ The end of the first Volume of the Booke of Martyrs.

¶ A lively picture describyng the weight and substaunce of Gods most blessed word, agaynst the doctrynes and vanities of mans traditions.



AT LONDON

Printed by Iohn Daye, dwelling ouer  
Aldersgate beneath Saint Martins.

Anno. 1576.

*Cum gratia & Privilegio Regiae Maiestatis.*

Plate 100. A lively picture describyng the weight and substaunce of Gods most blessed word, against the doctrynes and vanities of mans traditions. End of first volume (771), John Foxe, *Acts and Monuments* (1570).





Plate 101. *The husbandman. Doctor Martin Luther. The Pope. The Cardinall.* The Pepys Collection. Woodcut from a ballad (c.1550).



Conradinus Conradi IIII Im-  
peratoris filius, Siciliæ & Neapo-  
lis Rex, a Clemente IIII Papa  
capite truncatus.

Accipe nunc Pape insidias, & crimine  
ab uno  
Disce omnes.

Plate 102. Clement IV about to behead Emperor Conrad IV (1545). Commissioned by Martin Luther.

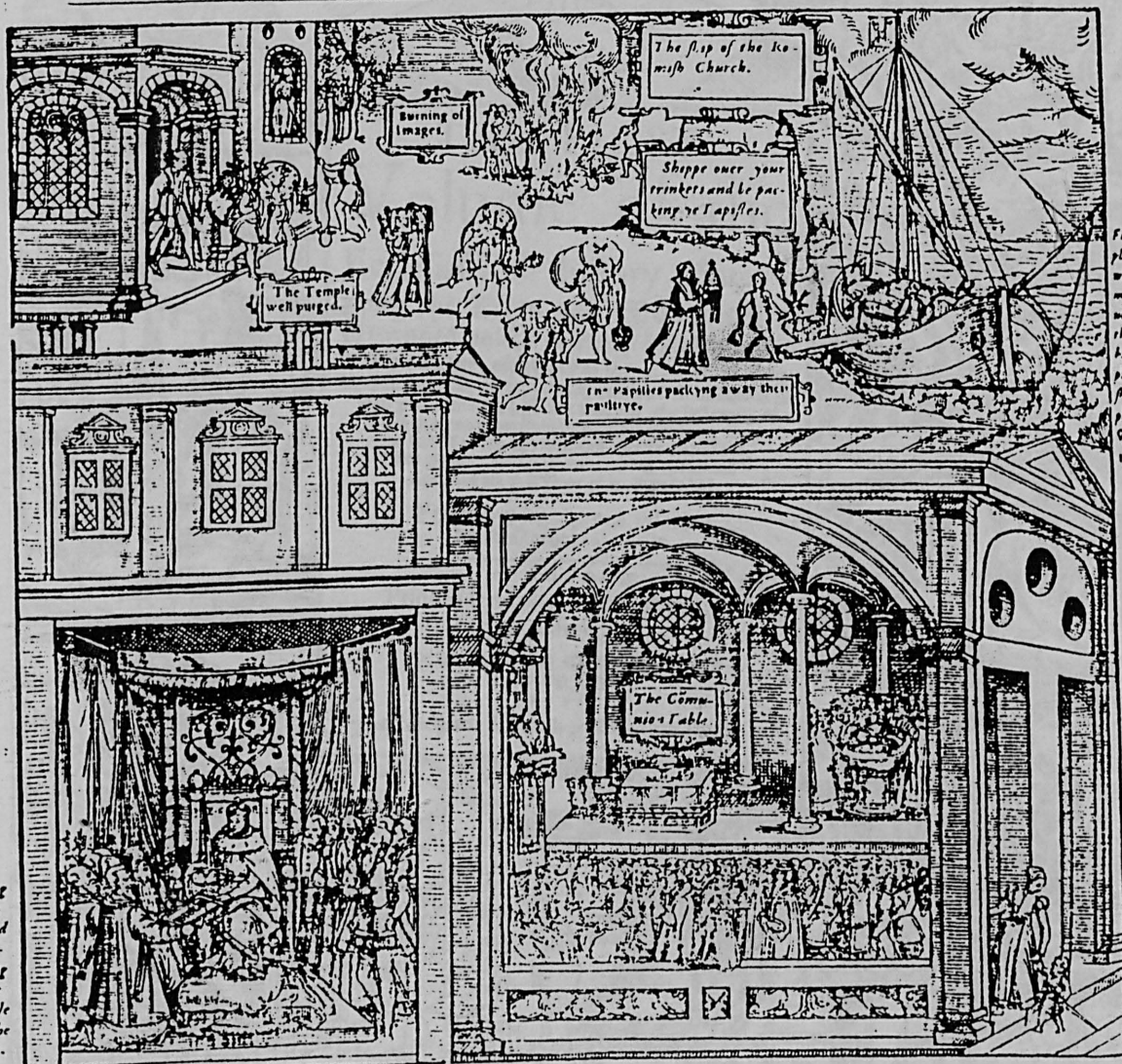


This Burden backe to *Rome*, I'll beare againe;  
From thence it came, there let it still remaine.



When Time's Great Maker (the most high Eternall), He to his daughter Truth gave straight Command  
In mercy looked from his Throne supernall: That since those dangerous Errors should withstand  
And saw the Evils which began to grow Then up I took upon my aged backe  
In his deare Vine here militant below, This load of vanity, this Peellers packe  
This trunke of trash & Romish Traumperies  
Deluding shewes inferiall forgeries  
And therefore am I hence in post thus riding  
To Rome againe, for here is no abiding

# The ninth booke containyng the Actes and thynges done in the reigne of kyng Edvard the 6. (\*\*\*)



King  
Ed-  
ward  
deli-  
verig  
the  
Bible  
to the  
Pre-  
lates.

King Edward the vij.

An.  
1547.

The  
reigne and  
time of Ed-  
ward.



After the death of  
kyng Henry succeeded  
kyng Edward his sonne,  
being of the age of ix.  
yeares. He began his  
reigne, the 28. day of  
January, and reigned  
by yerres, viij. moneths,  
and viij. dayes; and de-  
ceased .an. 1553. the 6.  
day of July. Of whose  
excellent vertues, & sin-  
gular graces wrought  
in him by the gift of God, although nothing can be said  
enough to his commendation: yet because the reno-  
wed fame of such a worthy prince shall not utterly  
passe our Rooy without some gratefull remembrance,  
I thought in fewe wordes to touch some little por-

tion of his praisse taken out of great heapes of matter,  
which might bee inferred. For to stand vppon all that  
might be said of him, it woulde be to longe: and yet to say  
nothing, it were to much vnkind. If kynges and Prin-  
ces which haue wisely and vertuously gouerned, haue  
found in all ages writers to solemnise and celebrate  
their Actes and memorys, such as neuer knew them nor  
were subiect vnto them, how much then are we Eng-  
lish men bound, not to forget our duetie to kyng Ed-  
ward, a Prince although but tender in yeares, yet for  
his sage and mature experiences in wittie and all princely  
ornamentes, as I see but few to whom he may not be  
equall, so againe I see not many, to whom he may  
not iustly be preferred.

And here to vse the example of Plutarch in com-  
paring kynges and rulers, the Latines with the Grekes  
together: if I should seeke with whom to match this  
noble Edward, I finde not with whom to make my  
match

Commenda-  
tion of kyng  
Edward.



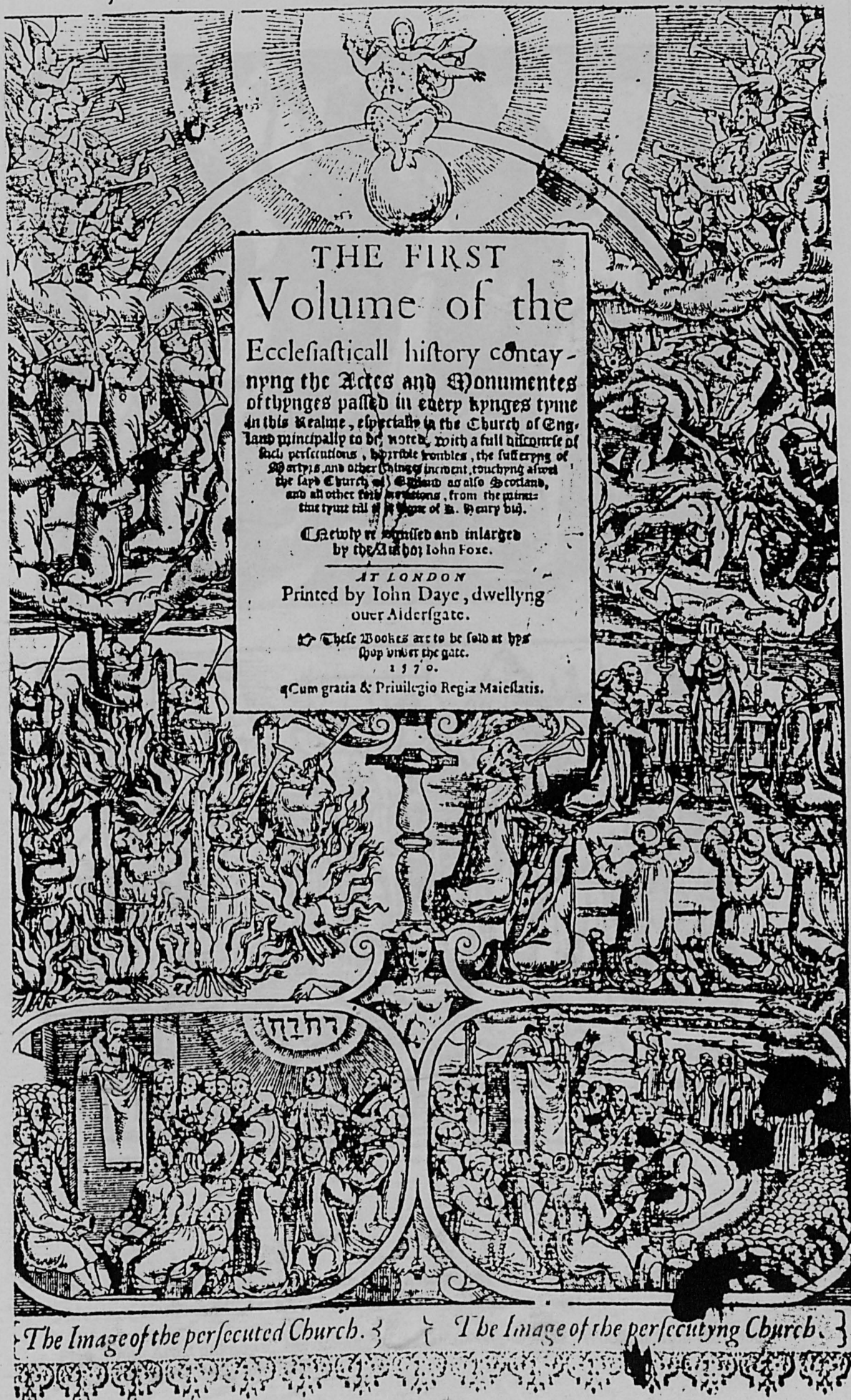




Plate 106a. Gerolamo da Treviso, *The Four Evangelists Stoning the Pope* (1547). British Museum, Harlcan MS 1419A f.246b. 27 x 33 ins. Hampton Court.

Plate 106b. Artist unknown, *The Stoning of the Blasphemous Man*. Woodcut from the 1536 translation of the Bible into English.



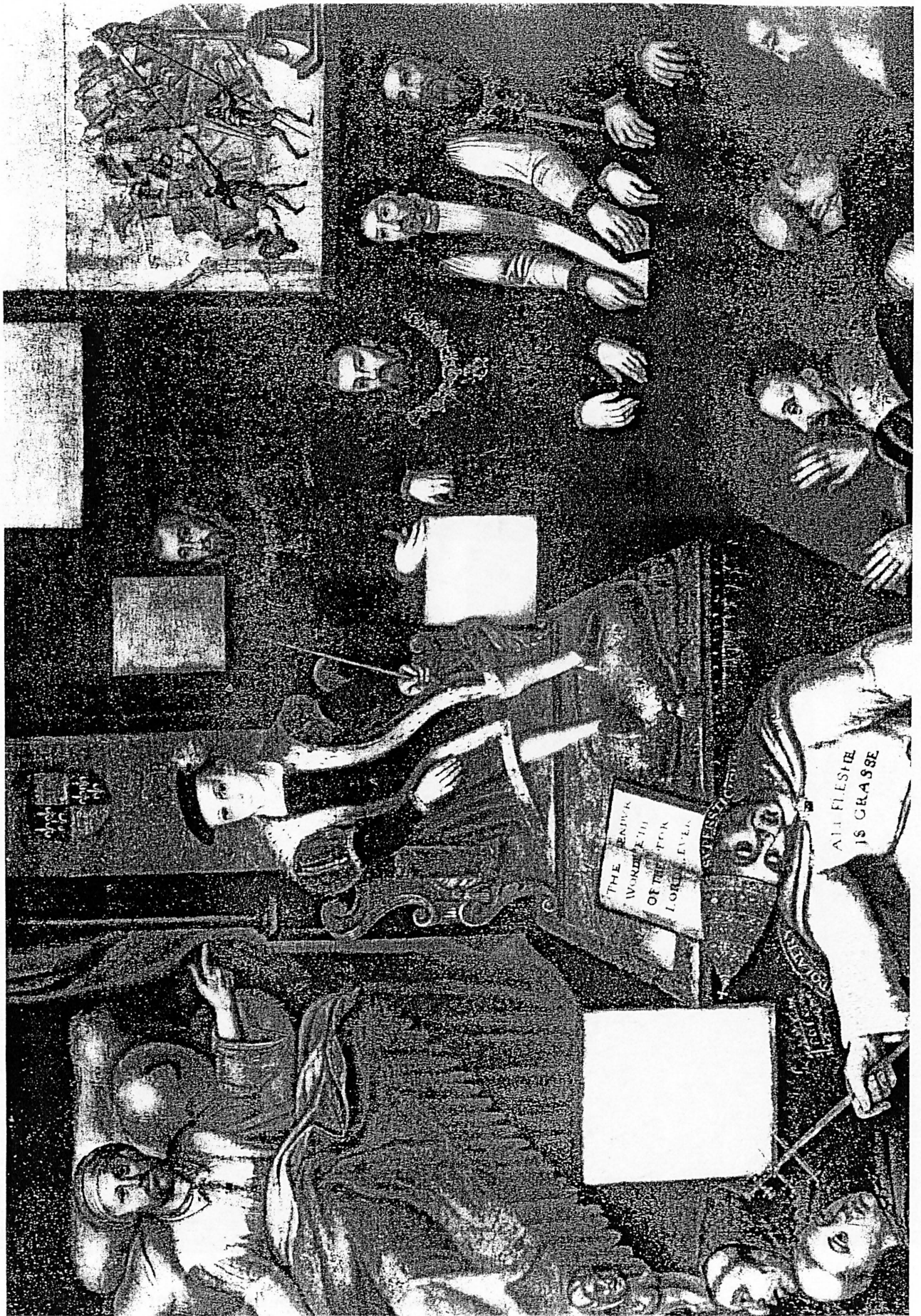


Plate 107. Artist unknown, *Edward VI and the Pope* (1548). National Portrait Gallery. No. 4165. Private collection.



Plate 108. Luca Signorelli, Group of monks destroying the idols, fresco from Stories from the life of St. Benedict. Mont Oliveto Abbey, Siena (1497-8).



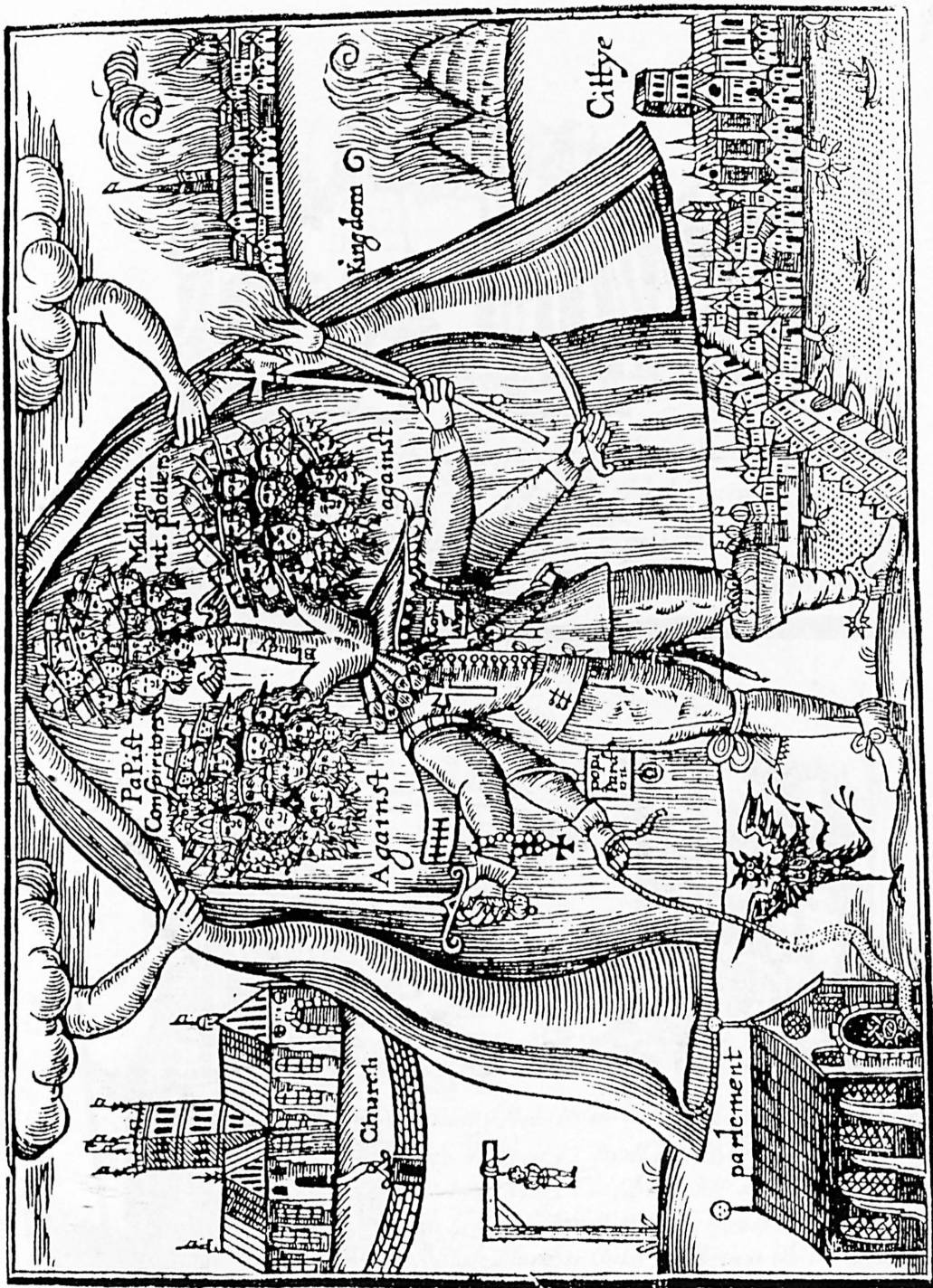


Plate 109. *The Kingdom's Monster Uncloaked from Heaven* (1648). Woodcut on a broadside. British Museum 375, pp.28-29.



Plate 110. The Pope's float. In 'The Solemn Mock Procession of the POPE Cardinalls Jesuits Fryers...through the City of London, November 17th 1680. (Accession Day Procession). Illustrated broadside. British Museum C.20. f.6. (26).





Richard WHITE







Plate 113. Thomas Cecil, *Elizabeth I as St George liberating Truth from her cave by defeating the hydra of Rome* (1625). Engraving. British Museum.



Plate 114. Pieter van der Heyden, *Queen Elizabeth and the Pope as Diana and Callisto*. Engraving.



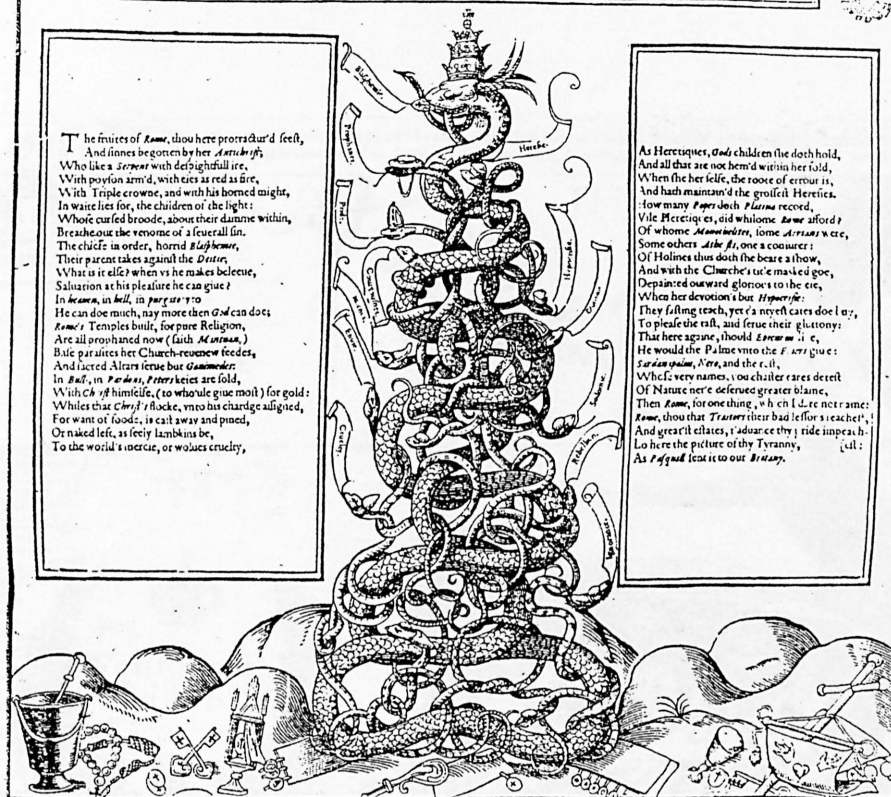


*See here this Devils Darling, plotting still  
 With Blood & Treasons all y<sup>e</sup> world to fill.  
 His Romish stratagems, Sir, Non can tell  
 Who canst fathom to y<sup>e</sup> Depth of Hell.  
 Nothing but Murder'd Kings can him suffice  
 And flaming Citys as a Sacrifice  
 Yet see behind his chaire Whom Heav<sup>n</sup> resent,  
 Whom God hath made a timely Instrument  
 Englands intended ruine to prevent  
 That which y<sup>e</sup> Devil & y<sup>e</sup> Pops combin'd  
 Against our King and Protestants design'd  
 Disclard and frustrated by him wee find.*

### The Emblem Explayn'd

- A* the Pops Cabbinett.  
*B* the Pops writing to the Jesuits to  
 be diligent in the carrying on the Plot.  
*C* the Pops sword / one takes over his  
 shoulder & sees all his Conspiracies.  
*D* the Pops Crowne who cries friend  
 Latas is behind you.  
*E* the Pops title of Supremacie sitting  
 downe confirmed by blasphemous Oathes.  
*F* a line which his Supremacie made him  
 fill up on y<sup>e</sup> word Roman to his Letter.  
*G* a crowne the Pops gives a him more fill  
 for his Plot than the former.

# THE POPES PYRAMIDES.



The fruites of Rome, thou here portraist'st full,  
And sinnes begotten by her Antichrist,  
Who like a Serpent with delightfull ire,  
With poyson arm'd, with eyes as red as fire,  
With Triple crowne, and with his horned might,  
In want lies for, the children of the light:  
Whose curst broode, about their dunnie within,  
Breake out the venome of a fourell kin.  
The chiefe in order, horrid Blaphemer,  
Their parent takes against the Deitie,  
What is it else? when vs he makes beleene,  
Saluation at his pleasure he can geue?  
In Rome, in hell, in perdition  
He can doe much, nay more then God can doe:  
Rome's Temples built, for pure Religion,  
Are all prophand now (saith Antichrist),  
Byle parasites her Church-renew feedes,  
And lacerd Altars fence her diuinitie:  
In hell, in perdition, Antichristes are sold,  
With Ch. of himselfe, (to whose que most) for gold:  
Whiles that Christ's flocke, vnto his charge aliigned,  
For want of food, is cast away and pined,  
Or naked left, as feeble lambs in be,  
To the world's inuice, or wolues cruelty,

As Heretiques, Gods children the doth hold,  
And all that are not hem'd within her fold,  
When the her selfe, the roote of error is,  
And hath maintain'd the grouell Heretikes.  
Iow many Papers doth Plurima record,  
Vile Metaphyses, and whosome Rome afford?  
Of whome Antichristes, some Antichristes were,  
Some others Antichristes, one a conuener:  
Of Holines thus doth the beate a show,  
And with the Church's tute masked goe,  
Depainted outward glories to the eye,  
Whens her deuotion is but Hypocrite:  
They filling teach, yet a neuer cases doe lay,  
To please the tith, and ferue their gluttony:  
That here againe, should Episcopum si e,  
He would the Plurima vnto the F. Antichriste:  
Catholice, Nra, and the tith,  
Wholes very names, ou chiller cares detest  
Of Nature ner'e deserued greater blame,  
Then Rome, for one thing, when I. Antichriste not name:  
Rome, thou that Traitorer's bad lesor's eacher,  
And great ill elates, I aduise thy ride impeach:  
Lo here the picture of thy Tyranny,  
As I. Antichriste to our Bishop.

A Pyramid, of Serpents poysonous broode,  
(Rome,) here behold, erected is on high  
Vpon seauen hills, where once thy glory stood  
Sad Monument of thy Impietie:  
Which all the world infecteth, farre and nigh,  
Like the Cerastes, threatning speedy death,  
If vnawares we come within her breath.

About whose head, in knots, and wreathings strange,  
Her curst Impes, on euery side doe crall,  
Whils the about her horned head doth raunge,  
With poysoned spite, empeiring ouer all:  
That Sheepcheard, nor his flocke hereafter shall  
Be (Tyber,) with thy pleasaunt streames acquainted,  
Which this foule Serpent with all sinne hath tainted.

VWhere once good Pastors Halleluia's sang,  
And sat, their snowy flocks in quiet tending,  
That all thy banks with heavenly Musick rang,  
The Laurell groues, their friend'y shadowes lending;  
But now (alas) those happy daies haue ending,  
And by thy shore, (as Sybill did foretell,)  
This hatefull broode, of Antichrist doth dwell.

But loe exalted to the highest degree,  
That Pride, or vaine Ambition could deuif;  
Gods word (a double edged sword) we see  
Doth deadly wound this Serpent from the skies;  
That neuer feare him now, if you be wise:  
But pray the Lord, that he his grace would send,  
And in his Truth instruct you to the end.

LONDON Printed in Shoe-lane, at the signe of the Faulcon.



1588 DEO tri-um Britannis bis ultori In memoriam Classis invincibilis subvertat submergat Proditionis nefandae detectae dissectae. 1600  
 To God, In memory of his double deliveraunce from y<sup>e</sup> invincible flavy and y<sup>e</sup> unmatchable powder Treason.



OCTOGESIMUS OCTAVUS. *apud Janus*  
 Clade Panictarum, tanquam vltima res  
 LAUGHTY EIGHT Spanis: armed with potent might  
 Against our peaceful Lais came as to fight  
 The wonder and wonder, and force in on confire  
 To helpe the ENGLISH, from SPAINES desire

Perditionis prius hanc proditionis petulant  
 Petitis veritas est proditionis petulant  
 To find the POPE is Constable fine  
 For some rare stratagem they drawe their wits  
 NOVEMBERS 5th by powder they decree  
 GREAT BRITAINES STATE cannot shoul be

Fausta et festiva dies in astra QUINTA NOVEMBRIS  
 Anus anteaerent rostrant uno nefas  
 But her whole never shonbrint EYE did never  
 The dire intrudment of this damned crew  
 Did some prevent what they did think most fore  
 Thy receives LORD for evermore endure. *Amstrated 2. 16*  
 1621